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AMERICAN SQUARE DANCE

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CO-EDITORIAL



Have you stopped to consider the "easy" lives we live today? We have easy-to-read books, easy-to-fix meals, easy-to-assemble projects. We have drives for fewer working hours and easier jobs. Listen to today's commercials and read magazine ads— watch for the emphasis on "easy".

As always, most trends affect the square dance picture as well as life in general. We have seen an increase in dancers who want to dance at open clubs without joining. Many who join do not wish to hold office— it's "easier" not to. Callers often take the "easy" way by reading and then presenting, almost "cold", the latest concoction from a set of callers notes, labelling it a new "basic" when it may be a combination of basics.

Are we just harking back to the Puritan ethic if we say nothing worthwhile is ever won without a struggle? No good club program is built without the efforts of the few. No caller becomes "good" until he can create variety and real polish by using combinations of existing basics to develop well-grounded dancers.

Fall, 1975, saw a great increase in new dancers in classes. Fall, 1976, saw

a disappointing drop in many areas. Why? One participant in a recent discussion ventured the opinion that in 1975, preparing for the Bicentennial celebrations, area councils and local clubs created and carried out large-scale promotions of square dancing. In 1976, having "shot their wad" the year before, they sat back and waited for the trend to continue. It didn't.

The struggle, for that's what it has been, to gain public recognition of and interest in square dancing will go on. The struggle to have viable square dance clubs with many members, financial success, and fun in dancing, will go on. The struggle to give all callers the training helps they need will go on. The struggle to stage a successful and enjoyable national showcase will go on.

And who will make the efforts and find the answers? We can only quote what has become an unofficial LEGACY motto, "If it is to be, it must begin with me".

We always have a little devil's advocate sitting on our shoulders, when we begin to talk about "work", "struggle" and "pitching in". This

Continued on Page 88

BRINGING PEOPLE TOGETHER



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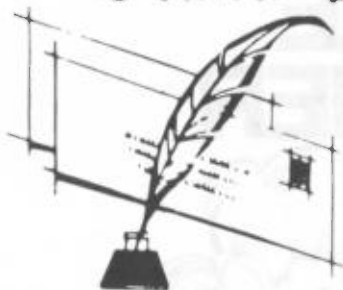
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Please find enclosed cheque for \$11 for continuation of subscription for a further two years of *American Square dance*. Whilst writing we would like to say how much we both enjoy reading it. Without a doubt it brings a lot of pleasure when it drops through the letter box, and usually a battle as to who grabs it first!

If at all possible could you please say "Hi" to Ruth and Bro, who unfortunately for us, returned home earlier in the year. We will miss them very much and would like a chance to say "Happy New Year" to them, and of course Jerry and Ruth Murray, and their families, not least of course yourselves. We still remember two mad but thoroughly enjoyable nights, thanks to you — square dancing, I hasten to add!

*Barbara & Dennis Fidgett
Basingstoke, Hampshire, England*

I am enclosing herewith renewal notice for the following year together with payment and look forward to continue receiving your excellent magazine.

*R. Stretton
Leicester, England*

Couldn't possibly do without your magazine. You'll never know how many times I turn to back issues for ideas and teaching methods in working with the mentally handicapped. Many figures that we considered unusable can be taught if only the teacher will take the time to think a movement through completely, step by step, and teach it that way. Sure, it takes a lot of patience,

but that's the name of the game, isn't it?

The Rocking Squares is a young adult group of TMH level MR's. At the National Assn. of Retarded Citizens Convention they were the only group of square dancers represented in a display of activities involving handicapped groups. I am proud to be their teacher and caller. They are a terrific group.

*Katie Sollers
Wichita, Kansas*

What a surprise to find my name in the "People" column in the November issue of *American Squaredance*! Before we received the magazine, letters and cards came pouring in from all parts of the U.S. and Canada. We are happy and pleased to know that so many people care and are concerned — and are reading as well as subscribing to ASD.

The day before I went to the hospital I did a square dance program for the Senior Citizens of Essex County at their 1st Annual Senior Olympics and attended a dance that evening. So you see I wasn't ailing for long!

To all our many friends, we say "thank you so much for cards, letters, prayers, Masses, good wishes and phone calls." Your kindness and thoughtfulness is greatly appreciated. May God bless you and your loved ones always.

*Mary Jenkins
Olmstedville, New York*

Thanks for the free issue of *American Square Dance* with my cartoon printed in color. What a tremendous lift for my ego!

I really like the layout of your magazine, quite professional. I especially like the articles on styling in square dancing which I found very informative and well done. I've been in square dancing long enough to want more emphasis on doing the thing right. Your magazine fills the need, so in order to not miss any of my cartoons which you may print in the future issues and get some of that information on styling from time to time, I am sending my check for \$6.00 for a year's subscription.

*Dick Tanney
Mt. Prospect, Illinois*



WHO'S WHO IN THIS ISSUE....

One of the interesting differences between an area publication and a national/international one for square dancers is the wealth of ideas and the wide regional range of contributors found in the latter.

For instance, in this issue, starting with the cover, we have a colorful focus on young adult dancers painted by **Iowa** artist George Molstad, thanks to Chuck Veldhuizen of **Sioux City**.

Al Eblen of **Wichita Falls, Texas** is a repeater from last month (and many months) on our contributing staff. The same could be said of Dr. Allen Conroy of **California**, whose articles come to us via "Dancer Diggins" of **San Francisco**.

From away up in the northwest comes a feature from Charlie Brady of **Tacoma, Washington**. All corners and coasts are heard from this month, because caller and engineer Bob Rust sent his thoughts on "Sound" from **Daytona Beach, Florida**. Professional writer and dancer Louise Sutton of **Wallingford, Pennsylvania** represents the east, as well as cartoonist Jane Hensel from **Butler, Pa.**

Round Dancing is represented this month by an article on the basics by Betty and Clancy Mueller of **New Whiteland, Indiana**, authors of "Dance-A-Round" and popular round dance instructors.

Lib Eddy of **Ohio** is heard from again in this issue (That's a pseudonym, by the way.) and our Board contributors represent **Ohio, Louisiana, Illinois, Kansas and Ontario**. Letters come from **England, Kansas, New York and Illinois**, and regular features from **New York, Florida, Nebraska, Ohio, Michigan, Pennsylvania, New Mexico**.



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Meanderings With Stan

November was a month to remember, embracing such far-flung regions as Missouri, Iowa, Florida, Connecticut and Maine. But let's start with Kentucky.

Did you ever see a MOONBOW? A genuine, non-fabricated, unadulterated moonbow is rare, exciting and a once-in-lifetime experience for a few fortunate individuals to view.

First of all, you've got to go to Cumberland Falls, KY, at the state park where Cathie and I helped conduct a Leadership Clinic for the Appalachian Council of Square Dancers.

Secondly, you've got to visit the beautiful falls, the "Niagara of the South", the largest waterfall east of the Mississippi River, and cast an astonished, blinking eyeball at the cascading torrent as it plunges to the maelstrom below.

Thirdly, you've got to visit the falls at night, when there is a full moon, and when conditions are "just right". The "right" conditions include such things as (a) amount of water flowing, (b) amount of mist at the base of the falls, (c) wind velocity, (d) wind direction, and (e) your age bracket, attitude, temperament, vision, and whether or not you

have a history of astigmatism or myopia.

No kidding, if everything is "going" for you, you'll be able to see a mystical arch, like a rainbow, often in technicolor, at the base of the falls. Believe it or not, the only other MOONBOW in the world is found at Victoria Falls, South Africa on the Zambezi River, where natives flock around constantly from distances of up to two or three miles, standing in awe at the sight, and saying "OOOGA, AHGA, BIGGA MOONBOW!"



I must confess I didn't actually, personally see the moonbow with my own eyes, but I saw the falls, and got the other information from a reliable Chamber of Commerce type source. If one ever gets to see a moonbow in person, one should not gaze at it perpetually for a great spell — it is said that one woman did that once and forthwith went screaming off riding a broom.

At any rate, the clinic was a real joy. Thanks to Dr. Lee Walker and others. It was a small, intimate learning experience for all, including Cathie and me.

Funny thing about our trip down and back— I drove to Columbus, dropped my car there, flew to Bowling Green, KY, (meanwhile Cathie drove to Cumberland Falls), then I rented a car and drove to the Falls (no flights thataway); and finally we drove two cars to Lexington (closest city a rental car is dropable), dropped the rental car, drove in one car to Columbus, split into two cars again and drove home, after overnighing in a motel in Mansfield due to stormy weather. Whattatime!



Gotta get goin' into the travel tales....

SIoux CITY, IA— Dinner and a gabfest with area callers before the ASD dance was a rousing good idea, thanks to caller-printer Chuck (& Sandy) Veldhuisen, an enterprising pair.

NEW BRITAIN, CT— Old stompin' grounds for Cathie, who accompanied me to this particular town and dance, amid reminiscences of her professional Girl Scout days. (Girl Scouts don't live by COOKIES alone.) We even stayed over with friends she'd not seen in 20 years and visited old home haunts. (We used to live in Middletown.) Good fun at the dance.

POCONO PINES, PA— Definitely delightful! A clinic with the Lehigh Valley

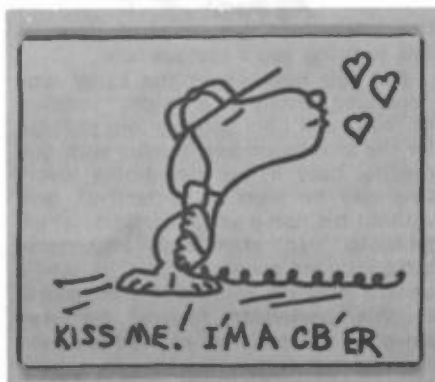
Callers (of Eastern PA) on a sunny Sunday afternoon, and a dance that evening, all arranged by Callerlab mentor John (Silver Tongue) Kaltenthaler and lovable "Freddie". Both of them are international S/D "reps" of the highest order.

November produced another small record of sorts for me when, within three days, I journeyed from a high temperature of 85 degrees to a low of -5 degrees (southern Florida to Massena, NY), all in the name of a great warm-hearted, high-spirited folk activity.

PANAMA CITY, FL— Darryl & Ann McMillan (see Dec. ASD, P. 81) cooked up a dandy ASD special in spite of the many inches of "liquid sunshine" that came pouring down for a day-and-a-half, all in their Ranch House hall, soon to be replaced by a bigger facility. Nice to have Elmer (Red Booted, golden-throated) Sheffield drop in.

W. PALM BEACH, FL— Third year for me at this club at Cresthaven Hall, which you've read about previously. Likable bunch of sharp-dancin' kids. (Square dancing keeps one forever young, so I can say "kids" and mean it.) There are so many "career dancers" down that way— those who dance four to seven nights a week and twice on Sundays. It's amazing.

POMPANO BEACH, FL— Chuck & Carole Leamon (caller and badge maker par excellence) are good friends to be with, whether it's Florida or Fontana or wherever, and we like this little sample of his artistic badge work. This one was for CB'ers....



HOLLYWOOD, FL— Nice to see Gordon Blaum, Tom Trainor, Jerry Seeley, Joe Dinatale and the other guys who set the dance pace along the coastal region, at the clinic for the SE Florida Callers.

MASSENA, NY— Clowning in the square without disrupting the dance is a fine art, and there's no better practitioner than George Finnegan, who never has a bad time at a dance, I believe. Cold night, as I said. It doesn't take a big crowd to have fun together. Thanks Clarks, Dows, others.

POINT CLAIRE, QUEBEC— Always a treat to stay over with the Manns and do my annual visit to the Circles and Squares (fourth or fifth time).

This was on the island of Montreal. (It is an island, you know.) Canada, my good fellows, has a sane and sensible outlook of order and refinement in its dance diet, mark me well. Quebec is no exception, n'est-ce pas?

BOWLING GREEN, KY— Flying by tiny commercial airline to this town was quite an experience. The plane was so small I thought we were going to be befriended by a passing flock of "Whistling" Swans. Funny that there were exactly two passengers and two pilots. There were no services whatsoever, much to the chagrin of my casual companion, who'd had more than an ample dose of spirits before takeoff. The dance was tons of fun.



We interrupt this tiresome trend of talk to bring you a tedious tale.....

Did you hear about the caller who depended strictly on a "sight" method to "hash call" his dancers into position for the allemande left, always with fine results, back in his own home town? One day he went to a festival, and without his home set of dancers, which he could "peg" effortlessly, he became a bit lost. He couldn't "peg" a single square with any success. Furthermore, at this particular festival he was assigned to a hall that catered to round dancers rather than strictly to square

dancers. This gave him additional problems. (Why? Don't ask. You're jumping ahead of the story.) Finally, in desperation, he gave up, and as he left the festival, he remarked to his wife, "I quit. I can't do it. It is almost impossible to get a square pegged in a rounds hall!!!" (Ugh. Reading that stuff is like expecting a filet mignon and being served burnt toast — Co-ed.)

My trip to Maine can't be "toasted" adequately in the remaining space, so I'll hold it for some creative chronicling next month.

Now, as I leave you all to pleasanter pursuits, I want to say it's been my *business* to do *pleasure* with you!

From New England Caller



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BRAG A LITTLE

Al Eblen
Wichita Falls, Texas

Square dancers should all be a little like Texans— and brag a little bit.

Wherever you go, brag about square dancing. It's worth bragging about. Tell people about the wonderful activity. Tell them about the people, the fellowship, the health benefits. Tell them about the fun. Tell them about lessons and how to become a square dancer. Brag that lessons are fun. They *are* fun, you know. Tell people how many square dancers we have. Brag about who square dancers are. We have doctors, preachers and teachers. Just about anyone can learn to square dance. Brag that it seems that clean-cut people like square dancing, and that most of our dancers are clean-cut people. Brag that square dancing doesn't cost much. But don't forget to warn them that costumes can cost a great deal, but they don't have to be expensive. Brag that grandfathers and grandmothers square dance. Brag that sons, daughters and grandchildren square dance. Brag that square dancing is a family affair.

Wherever you dance, brag about your club. Your club has the most fun of all, it is the friendliest of all. You have even nicer people than other clubs. Your dances are the greatest and the most enjoyable of all. It must be, this is the club of which you are a member and in which you work.

Brag about your association and your association functions. They are the best. You have the most successful specials and functions of anyone. Brag about your officers. Brag about your wonderful state conventions and brag about our national conventions. Don't forget to brag about your caller, he is the greatest. He is the one that teaches your lessons, to help keep the club growing. He is the leader that you appreciate so much. He calls those great dances. He is a wonderful example to everyone in friendliness, willingness to help, being a good sport and an all-around good fellow. Your club, your caller, your friends— that's where the great fun time are.

So— be sure to BRAG a lot. Do you remember old Dizzy Dean of baseball fame? He said, "It ain't really bragging, — when it's true."



MICRO-TIPS

**Allen Conroy, M.D.
From "Dancer Diggins"
San Francisco, California**

One of the little frustrations of club life is the inability of most of us to use a microphone correctly. Some panic. These are usually of the female persuasion, and they refuse to touch the thing or hold it at arm's length as if it were a venomous snake. In either case, the message is lost to those at the back of the hall or in the kitchen. Then there is the macho male, who disdains all such aids, and tries to reach all ears with what profoundly believes are the pleasing tones of a circus ringmaster. Alas, his voice too is lost in the din to all who are not lip-readers.

The commonest error is to hold the mike away from the face in the manner seen on TV, as singers do. This does not work with a caller's mike. Since a square dance caller wants to be free to turn to his set quite often and still be heard, he has to keep the mike in proper relation to his mouth. The easiest way to be sure of that is to hold it lightly against his chin. To avoid booming, the manufacturers set the mike's reception level to match this closeness. Thus, if the mike is held even six inches away from the lips, it does not produce adequate sound. So, dear officers, hold the mike against your chin for best

results.

Another problem is, "Am I on?" Naturally, a quick consultation with the owner of the PA set would solve this. Sometimes there's a switch *and* volume control in the handpiece, but more often those are on the amplifier box or on the turntable. Do ask. Don't fiddle with buttons unless you have used the set before. Some newer outfits cost almost as much as a foreign compact car! And please, knock off the "testing, testing" routine. That's properly used only in setting up, and should be done with a spotter who is checking sound around the hall and helping the caller get the best height and direction for the loudspeakers. And one should not tap and blow vigorously at the mike. Just hold it to your chin and softly say something ear-catching, like "Who wants a million dollars?" or "Did you hear the story about the sexy mon-goose?" You will probably get rapt attention in a hurry!

Finally, don't stand in front of the loudspeaker with the mik This causes the sounds from the speaker to be fed back into the mike, and this feedback makes that horrid squeal you hear.

Good luck, and remember, the mike is not going to bite you!

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ADVISORY BOARD REPORT:

Each year the National Advisory Board members (See index page for names) are asked to comment on some phase of our square dance activity. With controversy about national conventions swirling about the dance atmosphere, we asked for comments, solutions, and suggestions. Due to busy schedules, many members do not reply. Here are the answers we received.

Phyl and Frank Lehnert of Toledo, Ohio, ASD round dance reviewers, sent their comments:

The National Convention this year had many disappointing aspects and already many pages have been written as to what these were. Certainly those in charge of the conventions in Anaheim and Atlantic City are aware of the problems that occurred.

The natural question is, why do these problems occur after all these years of planning and experience. Of course, more problems would develop at a convention of 40,000 as opposed to one that approximately half that many would attend. There is no doubt that the California dancers worked extremely hard to provide a good convention. Sound seemed to be the real gripe and Jim Hilton explained in his newsletter just how this happened and how it could be avoided. I'm sure that no one intentionally makes faulty plans. On this note, I fully expect Atlantic City to benefit from any 1976 mistakes and come up with a good convention.

The one thing that does disturb us is the open split that has occurred between some factions of round dancing and the square dance convention. It has been suggested to have the higher

levels of round dancing moved to a separate round dance convention and keep only easier rounds at the square dance convention. We and many other round dance leaders are closely connected with square dancing and enjoy being a part of the National S/D Convention, even though we spend most of our time in the round dance hall. A lot of the enjoyment of a convention is meeting old friends. For us that includes callers and dancers, some of whom do not round dance. We also enjoy the better levels in round dancing and feel the format should not be changed, just better judgment used.

If a separate round dance convention is necessary, so be it. Selecting a time which is in direct conflict with the square dance convention (as it is in 1977) will force the dancers and teachers to choose; most of us cannot plan two long convention trips within a month.

The success of either will depend on its leadership. We trust these leaders will keep the entire dance movement in mind, as well as the dancers and their enjoyment, putting their own personal interests at the bottom of the list.

Bob Augustin of Louisiana was the first to answer:

With reference to the topic for the National Advisory Board, I have the following comments:

1) If future national conventions are going to be conducted in the manner that this past one was in Anaheim, then I think national conventions should be abolished. Square dancing is no longer in the "horse and buggy" age, but one would think so when you see and experience the total lack of expertise

that manifests itself in the national convention hierarchy and those that are charged with the responsibility of putting on the national conventions and other large festivals and jamborees throughout this country.

If square dancing wants to be "big time", then it will address itself to professionalism. It will have to engage people who know what they are doing when it comes to putting on large square dance events. In this day and time, there is no longer any excuse for inadequate sound, poor dancing floors, and facilities that cannot properly accommodate a square dance activity. If you don't have adequate equipment, audible sound, and capable calling, then you might as well do something else than square dance.

2) If we can manage to get all, or most, of what I have enumerated above, then I feel we should pursue the possibility of "Regional Square Dance Conventions" if future conventions are going to be as large as Anaheim. There comes a time when something gets too big and unmanageable. When conventions get past 30,000 dancers, I think they lend themselves to conditions which make the prospect of a successful event difficult. Four regional conventions held under the auspices of the National Convention Executive Committee might be more practical and insure a greater degree of success for the event in the years that lie ahead.

3) Finally, no city should be awarded the site for a future national convention unless it demonstrates that it possesses a facility that *will* be able to adequately and properly accommodate the square dancer. No group should be entertained unless they demonstrate that they are willing to spend what is necessary to provide professional technicians to guarantee adequate sound and equipment for the event. The names and credentials of those people charged with important responsibilities for putting on the national should be submitted before hand and no one without experience or expertise in these areas should be accepted by the National Committee. If a city can't furnish qualified personnel to handle the convention, then it shouldn't be awarded a bid.

Edna and Gene Arnfield collected opinions as they traveled:

There have been interesting comments each weekend since the convention. Here are the most common and a few unusual ones:

The most caustic criticisms were immediately after the National at Anaheim. Time seems to have followed many of the remarks in the past month or so. As usual, time has a way of putting unpleasantness out of the way.

The big complaint was sound or rather lack of it. All agreed that this problem could be solved at future conventions and was unfortunate at this one.

The second complaint was "Too Big". How about a split with an Eastern National and a Western National to be held simultaneously? The logic for coinciding dates would be to avoid overcrowding. No one seemed concerned that it might be unwise to split up a convention. The reason given was that it would give the "dancers a choice". This leads one to believe a "programming" set-up might be a future plan geared to individual desires rather than the square dance picture as a whole.

Another complaint: Not only at Anaheim but at all conventions, the housing committee rarely locates dancers in any of the four choices selected on registration. Some flying in were located too far away and needed to take bus transportation at all times. No one seemed to be too enthusiastic about the bus transportation at Anaheim.

On the brighter side of the picture, the newer dancers of one or two years attending their first or second national were delighted with Anaheim. They will definitely be attending future conventions. The many-time repeater flatly has stated that he will NOT attend any more nationals. A personal observation leads us to believe that the glamour wears off anything in time. The overcrowding and sound problems are just a part of the picture. If this had not been disturbing, one could be sure that other facets might have been present to disillusion that "old-timer conventioneer".

Continued on Page 94

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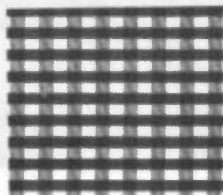
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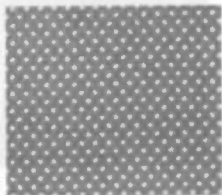
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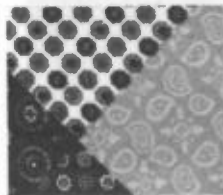
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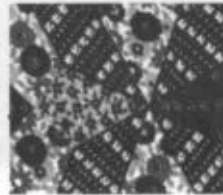
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DANCE TO SEE



by Louise Sutton

In October of each year that auditorium of the Sun Center in Feltonville, Pennsylvania, is alive with over 1,000 square dancers who come to dance for the benefit of the Delaware County, Pennsylvania, Association for the blind.

"How did this come about?" I questioned Mrs. Frank Stauss, one of the originators of this wonderful program.

"It started in 1968 simply as a Pen-Del federation square dance," he began to relate.

Mr. Stauss went on to recall that because a large hall was needed, they contacted the Sun Oil Company. However, to use Sun Center, (they get the hall free), the money from the dance had to be used for some charity. So, they chose the Blind Association as the recipient, and called the dance *THE DANCE TO SEE*. The first dance was held January 12, 1969.

The early dances each had a committee for sponsors. They made \$500.00 to give to the blind in 1969.

"Do you have specific requests for special needs?" I questioned.

"Yes, we have had specific requests from the blind. The second year of the Dance To See they had a need for screening properties so they could do silk screening. So, the monies from that year's dance purchased equipment so they could do silk screening," Mr. Stauss informed me.

One outcome of this purchase expanded to the square dance clubs. With the silk screening program they developed license plates with the specific emblem of a dance club. These are then sold to the dancers. Any club throughout the country can order this product. Just write to the Blind Association of Delaware County, 100 West 15th Street, Chester, Pennsylvania 19013, for information.

Sometimes the spending is just left up to the Blind Center and to their director, Mr. Bill DeAngelis.

"Another year they needed equipment to make plastic materials for the government," Frank Stauss went on, "and there is a sign on the equipment that it is purchased with money from the

Dance To See."

"Do the blind people ever come to the dance," I wondered.

"Oh, in 1970 it was decided to go to the blind center and let the committee that worked so hard for the dance have an opportunity to meet with the blind folks," Frank began, "so, we arranged a meeting. We had dinner there at the center. We had a tour of the building and saw all the work that they do. Then we had a square dance. We put on an exhibition first. Then we got the blind folks up to dance."

Everyone had such a good time that whenever Mr. Stauss goes to the blind center they say, "Frank, when are the square dancers coming back?"

This visit to the blind center to present the money has now become an annual thing. An average of about two squares of visitors and about 30 blind people usually take part in the square dance evening.

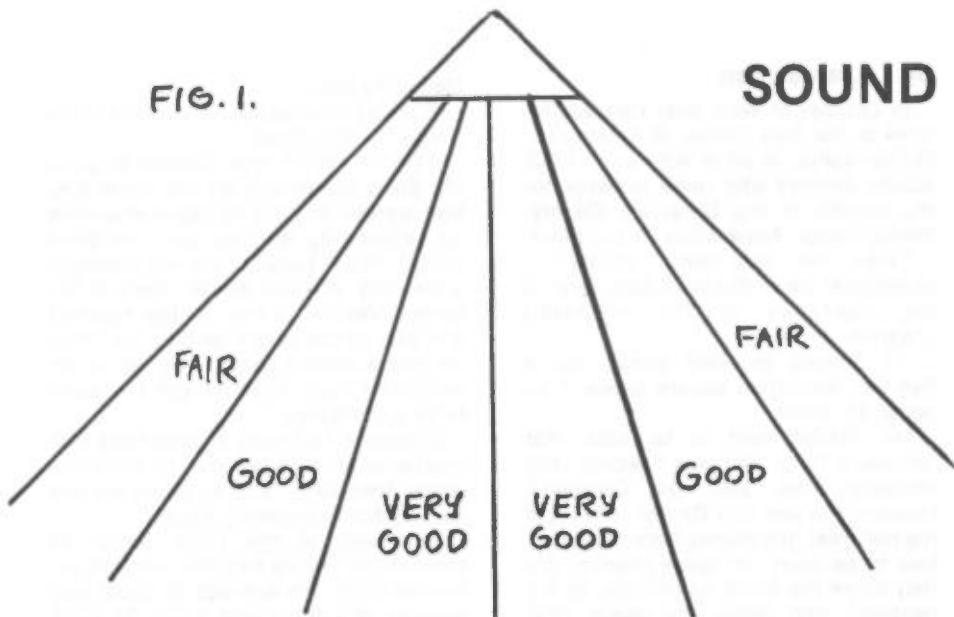
Since 1971 there has been a new concept in the Dance To See. Instead of having appointed committees to put on the dance, they now have a whole club from the area act as the sponsor and host for the dance. So, the host club takes the money down and arranges for the festive evening. In 1975 the profit had risen to over \$2,000.

In October 1976 the sponsor for the Dance To See was the Acey Deucey club with Frank Forman, president. This club is made up of *teenagers*. They really did a wonderful job— as only dedicated teenagers can. They are planning a party for the center when they present the check. Even though some of the blind folks cannot dance, they tap their feet and enjoy the music and the fellowship.

The blind people have booths at the Dance To See and sell the products that they had made at their blind center. Board members, also, come to Sun Center. This enhances the inter-relationship of square dancers and the blind center. So, the Dance To See continues to bless both the blind people and the square dancers. It is just another splendid example of the outreach and love that square dancers have for their fellows.

FIG. 1.

SOUND



What is sound? Some say anything that can be or is heard; others say vibrations within a certain frequency range; still others regard sound as air vibrating at various rates in terms of cycles per second. Mechanical disturbances, varying pressures or alternating movement in an elastic system, especially air?

While all of the above is sufficiently accurate, describing sound is of little use to us as caller or teachers of square or round dancing. What we want and need is good sound for dancers and spectators. How do we get it? Can we do better? What amp? What mike? What speakers? Where do we put them?

I hope to point out a number of answers to these and perhaps to raise a few questions as well.

Most record companies are fairly consistent in tone structure, that is, base and treble are more or less uniform. The problem is that two records played of different labels may have different tones, requiring use of your tone controls. Many times we see operators of PA systems adjust only the volume control and let the bass and treble controls gather dust. *Each record in most cases requires a different setting.*

The most objectionable sound in a square dance hall is ear-piercing treble. Use only as much as needed to make the music clear; too much brings out record scratch (we should not use records that are worn) and an undesirable and irritation quality of the music or voice. *Use your tone controls; change them for each record if required.*

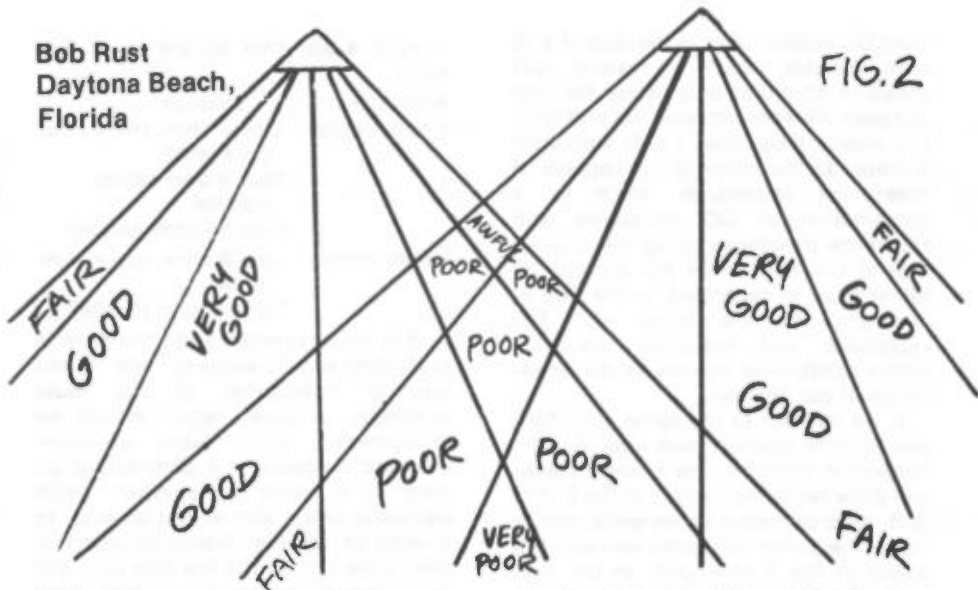
Choice of mikes: This is a subject that could bring hours of discussion and still leave us bewildered. A mike is a personal item, and given good quality such as Electro Voice, Shure, Astatic, one may choose any of a number as long as it sounds good to the user and is not prone to feedback. Omni-directional mikes, as a rule, are out because of feedback; the unidirectional is a better choice. The EV636, the EV 635, the Shure 585, are just a few superior mikes well suited to the square dance caller.

Again, use the mike tone control to the best advantage.

I don't know of any bad PA system that is in heavy use today. Newcomb, Clinton, Hilton, Bogen — these are the most popular units, not listed in the order of superiority. All are good units for small halls, some for medium halls and crowds, a few for large halls, and one for convention work with very large crowds. Each of the producers of sound equipment have several models within

Bob Rust
Daytona Beach,
Florida

FIG. 2



its line.

Speakers: The choice of speakers is the most important factor in any sound system. Most of the speakers supplied with equipment are good except for the open back type. Too much quality is lost to these, but there is a method of making them work very well. A not-so-good speaker in a good enclosure sounds far better than a super-expensive speaker in a poor enclosure.

Placement of speakers: I am getting into pretty deep water now. There are many ideas on this subject that are deep-rooted and let's face it, it is hard to confuse you with the facts when your mind is made up. (Just a joke!)

I had the great fortune to work with Don Williamson at the Land of the Sky Festival in Asheville, North Carolina. Lo, a hall big enough to house a convention, an AC300 Hilton, two mikes, and *one speaker!* Joy, joy — the man knows what he is doing. The sound was out of sight.

The more speakers you plug in after the first one, the more distortion and echo you will have. There are, of course, halls that will require more than one, in conventions where there are thousands of people, but for the average square dance, I have never seen one — a hall that requires more than one speaker, I mean.....

Speaker Phasing: What really happens when we use our PA system is that we shake air, a speaker being a very inefficient air pump of sorts. With the cones of two or more speakers going in an out at the same moment, the speakers are in phase or helping each other. Of course, the reverse is true with out-of-phase speakers. They must be phased correctly. Observe polarity and hook a 6-volt battery to each speaker and note the direction of travel of the cone. If more than one speaker is used, they are more efficient if grouped in the same place rather than being some distance apart. With such an arrangement, the disturbed air works for, not against, itself, resulting in not only better sound, but also louder, fuller sound, more like live music. Two men in one boat can go faster than one man each in two boats as the oars work "in phase."

Impedance: I shall at this point get into a more technical discussion as I believe it will help when hooking up multiple speakers whether grouped together or whatever. We are all familiar with 4 ohms, 8 ohms, 16 ohms, and may be familiar with the 25 and 72 volt line. (not many amps in our field have this provision; Bogen is one that does.) Impedance, measured in ohms, is not

pure DC resistance as in the case of a 10 ohm resistor. Such a resistor will measure 10 ohms on a meter for that purpose. An 8 ohm speaker, for example, will measure less than 1 ohm with such a meter as the meter is not capable of measuring impedance which is a combination of DC resistance and reactance (reactance being the opposition of the flow of an AC current by either a coil or capacitor). In the case of speakers, we are faced with DC resistance and inductive reactance which combine to determine the impedance of our speakers.

If we connect to the same amplifier, one 4 ohm speaker and one 8 ohm speaker in parallel, the 4 ohm speaker will draw twice the current of the 8 ohm unit. If we connect a 4 ohm and 8 ohm in series the 8 ohm will consume twice the power of the 4 ohm unit. In the first case, the total impedance will be in round figures as "seen from the amp" about 3 ohms. In the second case the reactance would be 12 ohms. The point, as I am sure you have already reasoned, is to connect like impedances together

in such a way that all are equal. See table.

Amplifier	Speaker
4 ohm output	One 4 ohm, two 8 ohm paralleled Four 4 ohm series parallel Four 16-ohm parallel
8 ohm output	One 8 ohm, two 4 ohm series Two 16 ohm parallel

And so on, any combination that reflects to the amp what it wants to "see" in the way of impedance. If you must mismatch, a power reduction will be encountered. With tubes a lower mismatch is better if 8 ohm output on amp to 6 ohms at speaker. With transistor unit 4 ohm output on amp. to 6 ohms at speaker. Never mismatch a solid state unit on the low side as it will draw destructive currents. With tube sets, it doesn't really matter which way, if we don't go too far. But in most cases, mismatching of impedance can be totally avoided. Be sure to observe phasing of any units connected.

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Dance A Round



by Betty & Clancy Mueller
New Whiteland, Indiana

Betty and Clancy Mueller are the authors of "Dance-A-Round and Have Fun." Here, in an excerpt from the booklet prepared for their panel at the 25th National S/D Convention, are round dance basics explained for the non-dancer who may be considering round dance lessons. Rounds can add a whole new dimension to dancing pleasure.

A two-step is a step done to four counts of music in three steps. You usually will do three steps and wait one count before going on. There are steps used in two-stepping in which you will step on all four beats of music. If the music is fast, you will take smaller steps, so that you won't race around the floor to stay with the beat.

Almost always routines start with the man's left foot and the woman's right. The teacher tries to remember to give the foot to start with, the position you are supposed to be in, and the direction in which you will be moving.

Many times at a one night stand, we use a slide in three counts and wait one count instead of a two-step, because it is easier to show in a hurry and still moves to the music. If you are in a circle to slide in and out, and you hold hands, you have the help of someone on each side moving in the intended direction. Sometimes a person will forget and go the wrong way, but making mistakes reminds us all that we are human.

Don't look at your feet. It is too late to correct anything you see wrong down at the floor, so have confidence and look ahead and your feet will take care of your messages. Don't watch anyone, unless your teacher is showing you something. Be original enough to make your own mistakes instead of someone else's.

There are many line dances in which you dance all in a line with others. On

these line dances, you will all start with the same foot and all be moving in the same direction. In a circle drill you will all start on the same foot so you won't bump each other, and will have the feeling of moving as a group in the same direction.

In a normal class situation, we will tell you to slide three counts and wait or hold. After the first night, we explain that the steps are "step, close, step, and wait or hold." "Close" means a transfer of weight. Thus you would be starting the two step forward with the left foot first and his right foot next. Doing two of these you have two forward two-steps. If you go apart of sideways away from each other, and return to your partner, you have done two two-steps, but they would be side two-steps to two-step apart and together.

A *box two-step* is in the same family and an offspring of the side two-step. Start the side two-step and then move either forward or backward on the third step and wait and start another side two-step and move in the opposite direction this time and wait. *Side, close, forward, wait; side, close, back, wait.* Now to be proper, we will use the word *hold* for wait and in writing it correctly for dance or instruction sheets, it would be a dash symbol. Written properly, it is: *Side, close, forward, —; Side, close, back, —;*. The semi-colon denotes one measure of music. In doing a *box two-step* you have done two measures of music. There are exceptions in timing in quicksteps and the like, but this is the normal standard basics routine.

If we do a face-to-face and back-to-back step, you will find we start a side two-step again and turn slightly back-to-back to do the next side two-step. You will be moving in the direction given you. To make it flow more

gracefully you will bring the man's right and the woman's left hands (which will be joined) through between your bodies about shoulder high as you turn your backs slightly to each other.

In the square dance we twirl the lady and in round dancing, we do the same thing. If we want to twirl her in the direction we are going and bring her back to where we started, the man could do a side two-step right along with her as he twirls her and come back with a side two-step as he twirls her back. You can slide to the side with her and later on you will learn another basic called the *grapevine* or *vine*, for short, or you can even walk forward and back with her as she twirls. Just don't stand there and send her down and back. Move with her.

In a *limp step*, you will step sideways in the direction you are moving, and then step in back of that foot bending the first knee slightly as though you were limping. To cover a four-count measure you can limp two times. It would be written *Side, behind, side,*

behind;. Doing a *vine* is a little more complicated, as you then step, without the limp, *side, behind, side, front*;. This takes a little more thought or practice than a limp, because you just repeat. We call it a *stutter-step* which reminds you to do it twice. *Stutter-step* is our own home-made term and not standardized.

Now you have learned about enough to do a simple dance and will want to *thank your partner* for dancing with you. This is called an *acknowledgement* and is usually a step apart and point one foot toward your partner as you smile. The dances many times will start in the same steps and we call that an *Introduction*.

Round dancing is fun and can be so enjoyable if you don't take it too seriously. It is our belief that square dancing comes first and round dancing is an added pleasure that can be enjoyed by many who want just a little more to do with the same music and rhythms.

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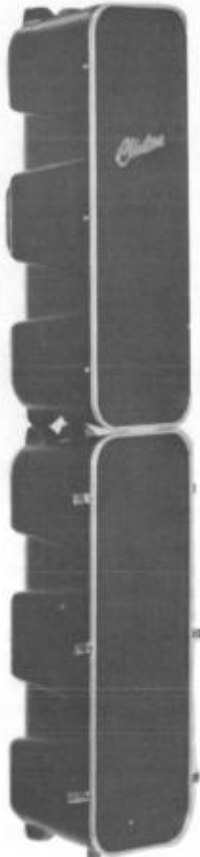
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Inspiration

For The Dance

Charlie Brady
Tacoma, Washington



The annual Square Dance Festival at Millsburg is usually a mild and orderly affair but the unpredictable can happen even in a peaceful community like ours.

There are two factions in Millsburg. One is the younger set and includes the high school crowd. They believe in life, liberty and the pursuit of happiness, with maybe too much accent on the latter. Opposed to them are the apostles of purity, the old guard that has ruled the destiny of our town for generations and are ready to do battle with any group that threatens its regime.

Miss Judith Sinclair, high school physical education teacher, is the leader of the younger set. She is a sunny-faced little blonde who radiates youth and happiness. The high school kids adore her and she is idolized by all the younger people.

Rufe Larkins is the big shot in the Purity League. He is a sour-faced old bachelor who has spent most of his life prying into other people's affairs. His deepest conviction is that the world is bound for destruction in spite of all he can do to prevent it.

One would never suspect that my hired man Osmer would be the unknown hero of the festival. He was a peculiar sort of guy. Silent as a shadow

and just about as friendly. He was a large middle-aged man with a bald head and a weathered face that never showed emotion of any kind. He never talked about other people nor did he care what they might think of him. His idea of a good time was to go to town on a Saturday night and sit all evening on a bench in front of the pool hall, smoking a cigar and gazing into space.

On the night of the festival we went to the school house early, but the purity squad was already there, lined up in chairs alongside the gymnasium floor. The evening started quietly enough. The older people took the floor and went through a number of sets with dignified precision, keeping perfect time with the caller who stood on the stage with the dance band. When they tired and most of them were seated, the younger people took over and things started to get lively.

I had been dancing and after I led my partner to a chair, I looked around for Osmer. It was a surprise to see him seated alongside Rufe Larkins, his ever-present cigar emitting a cloud of smoke. I grabbed a chair and carried it over next to Osmer.

"Been here long?" I asked.

"Ummph" he answered.

"Having a good time?" I tried again.

"Ummph," he repeated. The tempo of the dancing had picked up fast and the kids were whooping it up. Rufe sat like an old buzzard about to swoop down on a carcass. His long skinny neck stuck out of his shirt collar. His trousers; several sizes too large for his lean waist were held up nearly to his arm-pits by a pair of stout suspenders. His followers like a bevy of old hens were clucking their disapproval. Osmer took a long draw on his cigar and blew out a cloud of smoke. Rufe's nose began to twitch and he sneezed violently.

"Young man, will you dispose of that nasty cigar?" The quarrelsome tone was more of a command than a question. Osmer looked straight ahead and paid no attention to the order, but a few minutes later I noticed that the cigar had disappeared.

The activities on the dance floor had nearly reached a climax when Rufe let out a howl like an angry grey wolf, jumped from his chair and did a fancy buck and wing to the middle of the floor, scattering dancers in all directions. Judith, quick on the pick-up, grabbed

him around the waist and whirled him into the arms of another girl. Every time their arms went around him he let out a whoop, each louder than the last.

He circled the hall, his cowhide boots beating a rapid tattoo on the floor. Then, confronted by a low table on which rested a tub of water and ice used to cool the bottled soft drinks, there he rose to his full height, spun on tip toe like a ballet dancer and plunged seat first into the tub. This was too much for his followers on the side-lines. They rose to their feet and marched stiffly out of the building, with not so much as a glance at their defecting hero.

On the way home that night I explained to Osmer how it was that Rufe had been caught up in the mass hysteria of the dance, overcame his inhibitions and showed his true self.

"Fiddle faddle," said Osmer.

"What do you mean, fiddle faddle?" I answered.

"I guess if somebody dropped a lighted cigar down inside your pants, you would do some pretty fancy capers too," he said.

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Hear Ye! Hear Ye!

Lib Eddy



No longer do we hear the sound of the town crier in our streets but still the news must be told. TV, radio and newspapers now do the job for us.

For square dancers, local bulletins and state magazines, as well as two international magazines, perform the function of "spreading the news". Many clubs have a reporter or a secretary who writes the "news" and submits announcements of coming events to square dance and non-square dance media for publication.

A few tips on style and form may be passed on from a reporter to the successor; most times a new "club" starts from scratch. Let's review the old basics: The time-proven formula of "who, what, when, where and why" still holds true. If these five are included in the first paragraph, you have clear, concise "news". Another good tip for writing interesting, eye-catching paragraphs is to avoid using the same verbs over and over. Stay clear of worn-out cliches; never begin with "There will be", "I", "We". Try this instead:

Dandy Dancers will square up for their January Jubilee on Saturday, Jan. 18, at 8 PM. This East Cupcake area club dances each third Sat. at the Community Center.

"Erin's Emphasis", the editor's column in *Squarecaster* (California), recently cautioned against using "laundry lists" in club news, and suggests the following as a creative approach.

"Heading up our 'team' of officers this season as coach are John & Mary

Jones, President, and backing them up as Vice-President are Sam & Jane Smith. Official scorekeepers are Joe & Karen Brown, Secretary, and acting as guard on the club treasury are Bob & Debbie Johnson. And, relating our winning game plans to the press, are Bill & Linda Richards, Publicity."

An omission that we often note in local magazines is the name of a contact person on the flyer or ad for a special dance. Attendance might improve if editors and flyer designers made sure a name, address and phone no. appeared prominently.

When a special event is planned, be sure to include it in your club news. Outside your club, few others may be concerned with those members who celebrated birthdays and anniversaries, but they will want to know about your Mystery Ride and Guest Caller or your Clambake date if they are within attending distance. And be sure to announce special events well in advance of the date— at least an issue ahead. With the mails what they are, some folks who might want to join you will hear about the big special two days late, if it's announced *just* before it happens.

Make each news report different. Use seasonal themes, relate happenings *briefly* that all dancers will enjoy even if they don't know the people, share good program ideas that others might want to try. Be sure to mention the caller— a name often neglected by newspapers.

Try to have the most interesting squib in your bulletin or magazine; it will attract attention to your club— and just may attract new dancing friends, too!

NEWCOMB

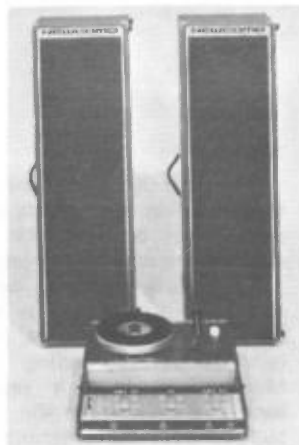
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A GRAND SQUARE

DANCER
OR TWO

join Armand.

Then the announcement was made to Armand and Skipper. "This dance was planned by the 132 dancers you graduated this past spring and you are our honored guests tonight. We have invited the area callers to assist us and they are calling the dance." The total reason for the dance had been kept a secret when Armand was told he had to call the dance.

The 132 new dancers resulted in the formation of three new clubs in Northern New York; the Snowbirds of St. Regis Falls; the Maple City Swingers of Ogdenburg and Star promenaders of Gouverneur and also included a class for the Skirts and Flirts of Canton.

Most of the guest callers had something to report to the group of Armand's accomplishments in the activity. A collection among the new dancers netted \$175 which was presented to the couple.

Armand and Skipper graduated with the Lumberjacks and Jills of Tupper Lake in 1968. In 1970, the calling bug hit him and in 1971-72, he taught a teen group in Tupper Lake. That same year he substituted for caller Ralph Hoag with a new group in Lake Placid, which became the High Peaks Squares, and later the same year Armand became the club caller for his own club, the Lumberjacks and Jills.

While attending a Champlain Callers' Association Clinic conducted by a renowned caller, Armand was told, "I don't really know what you are doing, BUT keep right on doing it."

And that, Armand has. As yet, he has

Continued on Page 93

Recently, dancers from ten area clubs and nine local callers gathered for a special dance at the State University Campus, Potsdam, N.Y. to honor caller Armand Reandeau and his wife, Skipper of Tupper Lake.

Armand arrived, up from a sick bed, and began to set up his equipment when two area callers appeared. Immediately, Skipper asked them if they would help Armand out because he was sick. Their reply was, "Do you expect us to use the same mike as he does and get sick, too?" Armand produced the second mike and they consented to aid him.

He had a time getting the dance started, being told repeatedly that his watch was wrong but finally mounted the stage and filled the floor with close to twenty squares. He placed a record on the machine, and commanded, "Circle Left". But no one on the floor moved. A quick check told him that his equipment was working properly and said again, "Join Hands and Circle Left". Again no one moved.

At this point, Armand became confused. Recovering quickly, he turned his back to the dance floor and started calling to the bare wall. In a jiffy, the mike was lifted from his hand and Skipper was called to the stage to

STRAIGHT TALK

Maybe it's high time to speak up and speak out in favor of something that has a high potential for GOOD within the organizational framework of our square dance activity.

We refer to the new American Square Dance Association/International (see brochure, center insert, August '76 ASD). Earlier we gave no endorsement to the organization, but now, after much checking, and many discussions with the leaders of ASDA/Int., we're putting our names on the line and totally endorsing this Cedar Rapids, Iowa-based association.

This association is well-founded, well-grounded in the square dance scene, well-managed, and well-equipped to do a valuable job for square

dancing internationally that is not presently being done. Your dollars spent for a charter membership will be well invested, we're convinced.

The ASDA can very successfully exist side by side with other leading square dance organizations such as Legacy and Callerlab, we believe, because their leaders are NOT interested in establishing conflicting projects, but they want to explore areas that are not going to conflict or duplicate present areas or services.

Initially they are setting out to publicize our modern activity as it ought to be publicized on nationwide television shows. Very little has been done in this area. They have positive plans to make square dancing come alive

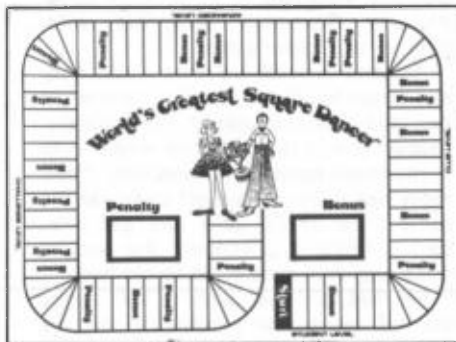
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and blamed your spouse
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(through actual dance demos and donations) on next year's Jerry Lewis MD telethon, through not one but many groups being conducted in areas across the country.

They have already received NON-PROFIT status and have been given large grants from well-known foundations, with more to come, as they become better known for an active program of a cultural nature.

They will soon have a governing board composed of well-respected leaders from every state, province, and some foreign countries (target date—the National Convention, June, '77, Atlantic City). Presently their key officers are Russ Hansen (well-known Iowa caller) and Chris McEnany (dancer of seven years, one-time club caller, and full-time executive of the association). They have a permanent office in Cedar Rapids, with a staff of two, ready for daily inquiries and discussions.

Two full years of planning have gone into the project. Future dreams include a huge center for dancing, historical

displays, and invaluable services available to all. Let's not pussyfoot around—let's "join hands" and help them build that dream—it will return to us fourfold!

Here's another slant on the ASDA, written by Vern & Betty Gibbs in *News Notes of Albuquerque*:

Did you know that last year the Federal Government gave away \$6,000,000 in grants to organizations and individuals involved in cultural activities such as ballet dancing, belly dancing, opera, symphonic music, etc.? Did the square or round dancers of America get any of this money? No! Why not? Because we are not organized and represented in Washington, D.C.

Square and round dancing is deeply rooted in American history, is a wholesome recreation for all ages, and is sponsored by non-profit groups. Our forms of music and dance are as much as part of American Culture as any of those that are now benefiting from the taxpayer's money which our government has seen fit to distribute to a

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Waltz by Ken Croft & Elena de Zordo

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chosen few. I think we deserve a share!

Meanwhile, well-intentioned but uninformed employees of IRS and some State Revenue Bureaus are trying to tax our activities. That is adding injury to insult! But it's our own fault because very few square dance clubs and associations have taken the pains to organize as required to obtain recognition of their non-profit status by IRS. This organization and recognition is essential if we are to escape the potentially heavy burden of state and federal taxation and to receive a fair share of government support for cultural activities.

Fortunately, help may be on the way. A national organization is being formed to include square, round, contra, and folk dancers. Their official name is American Square Dance Association/International. Their address is 219-221 Parkade, Cedar Falls, Iowa 50613. I have talked with their president, Chris A. McEnany, and was impressed by her enthusiasm and grasp of the possible benefits of a national organization. She

told me that lawyers are now investigating how to form a national organization that can:

a. Obtain a blanket recognition of the non-profit status of all clubs and associations that meet the IRS requirements. (This is presently done by many charitable and educational organizations such as Boy Scouts of America, etc.)

b. Represent us in Washington to see that we receive a fair share of any money distributed by the Federal Government to encourage recreation, preservation of our cultural heritage, performing arts, music, and dance. (Imagine what a mere \$100,000 would do for caller and cuer training, beginner dancing classes, or a standardized modular design for new dance halls.)



GRENN

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FEEDBACK

I would like to say that I enjoy AMERICAN SQUARE DANCE very much and it has given me many hours of enjoyable reading.

However, I would like to take exception to "Sketchpad Commentary", that appeared on page 41 of the October, 1976 issue.

There are too many of us callers and I'm sure dancers alike who are trying to change the stereotyped impression that non-dancers have of us. There are still a great deal of people who don't dance that picture us in a barn dancing with the cows.

I think that a caller who wishes to wear a little more mod clothes than is normally worn by a caller should feel free to do so, including beads or a necklace.

This is also important when a caller goes out to do a one night stand with non-dancers. I think the style of dress that a caller wears does a lot to either change that stereotyped impression or retain it with the non-dancer.

A lot of my dancers themselves wear leisure suits with beads as do I when I call, and we all feel quite comfortable during the dance. I hope some other callers around the country feel the same way I do.

*Ron Shaw
Cleveland, Ohio*

Enclosed is our article on "The Square Dance Rest Break." This submission was prompted by the article "Straight Talk," page 35, October 1976 issue. The ration of round dance to square dance time should be allocated to favor the majority of the dancers (not sit-outs) with maximum use being made of the floor. The decision should rest with the club, not become a national issue. Voting club members should be knowledgeable of the time frames involved for square dance tips/no dance and round dance times.

We have received complaints from dancers for "using up our square dance time," who sit out two or three tips

when ten tips are called in a 2½ hour dance. They seem surprised when informed that the rest breaks (including the 2½ minute round) were only six minutes long. We have never let a round be the cause of the rest period exceeding ten minutes.

We hope that most square dancers will be objective about rounds during the break. We will continue to limit rounds to times when square dancers would not be dancing if rounds were not played. We enjoy dancing with our non-round dancing friends and want to continue to do so. Knowledge of the facts, open communications, a desire to cooperate and mutual understanding are the keys to satisfactory co-existence.

Ed. Note: Space does not allow reprinting the whole article submitted. Here are the major points:

The rest break is intended to provide the caller and dancers with a rest between square dance tips. Rest breaks may vary in length to suit the desires of the caller and/or dancers. As square dancers we should consider the rest break and determine for ourselves what the optimum length should be.

Some clubs take excessively long breaks of between ten and twenty minutes. Many callers and dancers are cigarette smokers and want the breaks to last long enough for them to completely smoke a cigarette in leisure (7 to 10 minutes). Callers like breaks which permit time to chat with dancers and sip on a cup of coffee or have a drink of water. Callers like dancers to have a long-enough rest so that they are eager to return to the floor when the hoedown music starts. On a hot humid night the caller may want to lengthen the rest break, while on a cool evening the caller may choose to reduce the length.

The caller's choice for rest breaks is also influenced by the number of tips he scheduled on his program and the duration of the dance. The optimum length for a square dance tip is 7½ to ten minutes. Longer tips discourage

dancing by some older dancers and others with breathing problems and other ailments. They appreciate frequent breaks which give them the chance to leave a square and the opportunity to sit out a tip. Most dancers with problems will overextend themselves on a long tip before leaving a dancing squares.

Rest breaks of five to ten minutes coupled with eight to ten minute tips will result in approximately four tips an hour. That is eight in two hours, or ten in a complete 2½ hour dance.

Very short breaks, such as three minutes, result in more sit-outs for more rest. Shorter breaks tend to cause couples to leave early. Short breaks won't provide time for coffee, water, a smoke or a visit to the rest room. Three-minute breaks can prove useful when a floor is too crowded to dance comfortably. They can cause more alternating sit-outs with less crowding on the floor and better dancing.

A break of five to seven minutes appears to provide the optimum compromise for the caller, the dancer who

wants to dance as many tips as possible and the dancers who want a reasonable rest between tips. All we need now is someone to time the breaks.

A round dance teacher or cuer can easily do this. Most round dance records have a playing time of 2½ minutes. Two round dance records can be played in five minutes. Allow a few seconds to announce the dances and provide a tempo/rhythm check, and playing time is extended to six or seven minutes. By starting a round as soon as the square dance tip ends it is easy to time a break at six minutes.

This method of timing breaks tells both caller and dancers that the break is over. The caller heads for the mike without tarrying on the way. Dancers start to square up. It is a convenient way for callers to break off conversations.

You may find that breaks are shorter when rounds are played. If not, you may have a legitimate gripe to settle with the caller and/or round dance leader.

Fred & Kay Haury

From "News Notes," Albuquerque

Meg Simkins

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CALLERLAB CONFAB

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OF SQUARE DANCE CALLERS

The Callerlab Mainstream Experimental Basics Committee has selected one experimental basic for the coming quarter, January, February and March. The basic is *extend the tag*, by Jimmy Davis.

The present usage of *extend the tag* is best described as the ability to move from one ocean wave formation to another wave formation. All dancers in the ocean wave will step thru and form an ocean wave with the couples they are facing. If your extension leaves you facing out, then remain facing out. The action is most common from a wave between two couples as in the formation set up by having the heads *pass the ocean*. This is also used after a fractional *tag the line* figure to extend in to a different formation.

GET ACQUAINTED EXAMPLES:

Heads pass the ocean, extend to a wave
Girls trade, recycle, pass to the center
Pass thru, left allemande.....

Heads pass thru, around one to a line
Pass thru, wheel and deal
Girls swing thru, extend to a wave
Scoot back, boys run, pass thru
Bend the line, right and left thru
Flutter wheel, crosstrail
Left allemande.....

Heads square thru four, swing thru
Boys run, half tag the line, balance
Swing thru, extend the tag
Centers swing thru, turn thru
Centers in, cast off three-quarters
Left allemande.....

CALLER ACCREDITATION

In April 1976, Callerlab passed a resolution providing for the accreditation of all callers. The Callerlab committee, chaired by Bill Peters of San Jose, California, has now provided the administrative detail necessary for the implementation of the accreditation program. The procedure is as follows: a caller desiring to be accredited must first seek an application from the Executive Secretary of Callerlab by

writing to John Kaltenthaler, Pocono Pines PA 18350. The caller must then obtain three accreditors in each of several categories to achieve a total of 20 points. Points are obtained in the following categories: general calling skills (teaching, timing, music, diction, choreography and figure construction, command techniques, programming, etc.), maximum earnable points — 5; Specialty calling skills (One night stands — 1 point, Round dancing — 1 point, Contra dancing — 1 point, Advanced dancing — 1 point); Training and Experience Points are awarded based upon the training of the individual as well as the length of time actively calling (actively calling means an average of once a week 52 times per year and does allow for summer and natural disasters when the caller must temporarily skip some weeks). Maximum earnable points provide for 1 point for successful completion of an appropriate caller training program and 3 points per year of active calling not to exceed 15 points for experience.

The signatures of three accreditors are required in each category except the training category. Currently only Callerlab members may act as accreditors and no individual may accredit a caller who has accredited him (or her). There is a small administrative fee associated with the certificate of accreditation — \$15.00. The method of peer accreditation should have widespread appeal to all callers. We should point out that all current members of Callerlab must also pass this same Accreditation Procedure in order to remain active members of Callerlab. There was no "grandfather clause" in the resolution. The accreditation procedure is not limited to Callerlab members but rather is for all callers everywhere. Forms for accreditation are available now by writing the Callerlab office. For further information contact John Kaltenthaler, executive secretary.

LEE KOPMAN has two more albums and tapes of INTRODUCTION TO CHALLENGE DANCING. Albums are Nos. 1027, 1028, 1030, 1031. Albums are \$7.95 each, plus 26¢ per album; tapes are \$8.95 each, plus 18¢ postage per tape.



Lee Kopman

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206— INSTRUCTION RECORD: Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$

207— INSTRUCTIONAL RECORD: Relay the Deuce

BLUE STAR RELEASES:

2035— MOMENTS TO REMEMBER, Caller: Nate Bliss*

2034— UNDER THE X IN TEXAS, Caller: Marshall Filippo*

2033— MONTEREY WALTZ, Written and Cued by
Bill & Barbara Cooper, Mississauga, Ontario

2032— CABBAGE, Bayou RAMBLERS/DARKNESS/Blue Star

2031— THE SWEETER THE MUSIC, Caller: Johnny Wykoff*

DANCE RANCH RELEASES:

635— HAUL OFF AND LOVE ME, Caller: Frank Lane*

634— MUDDY WATER, Caller: Ron Schneider*

633— WHISTLE AND BLOW YOUR BLUES AWAY, Frank Lane*

BOGAN RELEASES:

1291— LITTLE MISS MISCHIEF, Caller: Lem Smith*

1290— EVERYBODY'S GONNA DANCE TONIGHT, K Thomsen*

1289— COUNTRY MUSIC MAN, Caller: Johnny Reagen*

LORE RELEASES:

1154— SQUARE DANCE Gal, Caller: Jimmy Summerlin*

1153— COME WHAT MAY, Caller: Johnny Creel*

SWINGING SQUARE RELEASES:

2373— MISTER PIANO MAN, Caller: Foggy Thompson*

2372— MORE AND MORE, Caller: Les Maire*

2371— CHRISTMAS TIME'S A-COMING, Wayne Mahan*

ROCKING A RELEASES:

1366— WALKIN' OVER YONDER, Caller: Doyce Massey*

1365— UNDER YOUR SPELL, Caller: Allie Morvent*

1364— C.B. HANDLE SONG, Caller: Joe Sorrell*

BLUE STAR LP ALBUMS:

1034— Blue Star presents Marshall Filippo calling Mainstream-Plus

1035— Blue Star presents Marshall Filippo calling 10 Singing Calls

CHRISTMAS SINGLES:

1637— Blue Star, JINGLE BELLS, Andy Andrus*

1858— Blue Star, CHRISTMAS SQUARE, Dick Bayer*

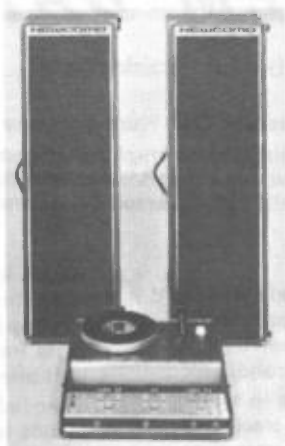
2371— Swinging Square, Caller: Wayne Mahan*

1276— Bogan, CHRISTMAS MEDLEY, Wayne Baldwin*

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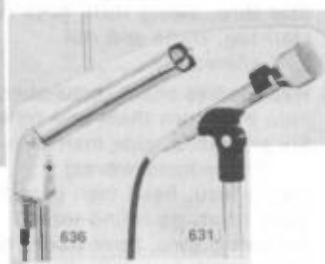


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PM-4 Mike: \$274.00
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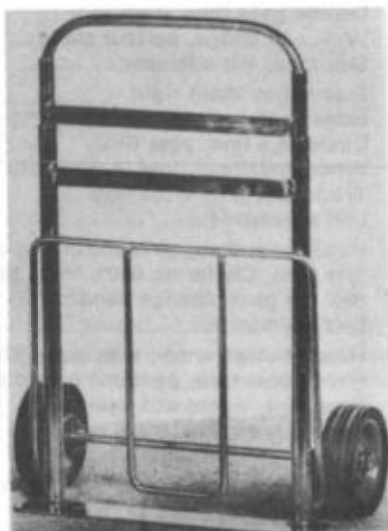
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KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks
 Interesting choreography arrangements
 using no more than Mainstream Basics
 plus Callerlab-endorsed Experimentals



Track Two:

Side ladies chain right, heads lead right
 Circle to a line, rollaway, pass thru
 Wheel and deal, double pass thru
 Track two, right and left grand.....

Heads pass thru round one to a line
 Star thru, California twirl, track two
 Girls cross fold, star thru, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....

No. 1 face corner and box the gnat
 New heads crosstrail thru
 Go round two to a line, pass thru
 Wheel and deal, double pass thru
 Track two, centers trade, all cast off $\frac{3}{4}$
 Ends circulate two, tag the line in
 Pass thru, ends cross fold, star thru
 Zoom, bend the line, slide thru
 Left allemande.....

Heads pass thru, go round one to a line
 Pass thru, wheel and deal
 Double pass thru, track two
 Walk and dodge, partner trade
 Star thru, left allemande.....

Side ladies chain right
 Sides flutter wheel, sides lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
 Track two, girls cross fold
 Left allemande.....

Heads pass thru, go round one to a line
 Star thru, California twirl, track two
 Box the gnat, change hands
 Left allemande.....

Heads flutter wheel, side ladies chain
 Heads pass thru, go round one to a line
 Pass thru, wheel and deal
 Double pass thru, track two
 Walk and dodge, left allemande.....

Heads lead right and circle to a line
 Pass thru, tag the line, track two
 Swing thru, walk and dodge
 Partner trade, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two
 Girls trade, recycle, sweep a quarter
 Left allemande.....

Four ladies chain three-quarters
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two
 Boys cross fold, left allemande.....

Heads pass thru, go round one to a line
 Pass thru, wheel and deal
 Double pass thru, track two
 Walk and dodge, chase right, boys run
 Star thru, swing thru, boys run
 Half tag, trade and roll
 Left allemande.....

Head ladies chain three-quarters
 Side men turn them and rollaway
 Six pass thru, side men turn back
 (Three-hand waves)

Swing thru, head men pass thru
 Turn right, go round three
 All swing thru, boys trade, boys run
 Wheel and deal, left allemande.....

Head ladies chain three-quarters
 Side men turn them and rollaway
 Six pass thru, girls trade
 (Three-hand waves)

Swing thru, head men pass thru
 Turn right, go round three
 Tag the line, cloverleaf
 Centers pass thru, swing thru
 Recycle, pass thru, trade by
 Left allemande.....

Head ladies chain three-quarters
 Side men turn them, six pass thru
 Centers turn back, head men pass thru
 Turn right around three, spin the top
 Swing thru, recycle, sweep a quarter
 Pass to the center
 Square thru three-quarters
 Left allemande.....

Sides right and left thru and rollaway
 Heads lead right and circle four
 Ladies break to a line, boys rollaway
 All pass thru, U-turn back, pass thru
 Wheel and deal, double pass thru
 Cloverleaf, left allemande.....

Heads square thru four, split two
 Line up four, star thru, trade by
 Swing thru, boys run, couples circulate
 Half tag, trade and roll, left allemande..

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers turn thru, left turn thru
 Clover and square thru four
 Swing thru, boys run, pass thru
 Wheel and deal, centers turn thru
 Left turn thru, clover and
 Square thru four, swing thru, boys run
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, half tag, swing thru
 Spin the top, step thru, half tag
 Recycle, sweep a quarter
 Left allemande.....

Heads pass thru, go round one to a line
 Pass thru, tag the line right
 Wheel and deal, swing thru

Ends circulate and centers trade
 Boys run, pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

Heads pass thru round one to a line
 Pass thru, half tag, swing thru
 Boys run, wheel and deal, pass thru
 Trade by, circle to a line, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....

Heads rollaway, pass thru,
 Go round one to a line
 Right and left thru, square thru four
 Trade by, left allemande.....

Heads pass thru, boys run
 Cast off three-quarters, girls trade
 Step thru, circle four to a line
 Pass thru, girls turn back, swing thru
 Ends circulate, boys run, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....

Heads pass thru, chase right
 Sides square thru four, girls turn thru
 Centers cast off three-quarters
 Boys trade, swing thru, step thru
 All California twirl, bow to your partner.

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Model T-100-2482 consists of the powerful T-100 amplifier/turntable plus two of the highly efficient CS-482 column reproducers. A system to provide terrific impact on any crowd.

DON'T FORGET!!
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Dancing Tips

by Harold & Lill Bausch

What is the most important element in square dancing? Is it the good exercise of body and mind? The music? The entertainment it provides? The low cost? The challenge to your ability? The friendships? The people?

I can think of reasons to choose several of the above, but I just have to say that it all comes down to one thing — the people. The people who brought you into square dancing, the people who make up a square with you, the people who team with you to get through the calls, the people who laugh with you, visit with you, share your fun. Without the good people in square dancing, none of the other things would come to be.

We couldn't form a club without people. We couldn't dance without people. We couldn't achieve without people. We couldn't share our pleasure without people. What is the good of accomplishing anything if there are not people — your friends — to witness your accomplishment and to help you by being happy for you.

I have mentioned before that we must keep in mind that square dancing is a social event. If we were to turn dancing into tense, difficult and frustrating effort, we would lose the joy, the relaxation and the sharing of pleasure that dancing is supposed to be. After all, isn't dancing in itself an expression of joy!

We talked to Paul Greer of Temple, Texas, recently. Paul remarked that he enjoyed "Dancing Tips" because we often touch on a side of calling and dancing that so many overlook. According to Paul, there are too many callers who think that choreography is all there is to calling and they forget the important things that build a club and

hold it together.

We hadn't stopped to think of it just like that, but he has a real point there. He made me think, too! You see, today there are so many callers who are not really involved with clubs, except to call a dance for them from time to time. These callers naturally forget about anything but the calling itself. I guess that is only natural, for this is their own immediate concern, and no one is going to do it for them, so they concentrate strictly on calling techniques. So maybe part of the problem today, if there is a problem, is that some callers are not being involved in club activities. I won't say that it is all the fault of the caller, or all the fault of the clubs. It is just the way things are developing.

In the past, callers could refer to the clubs they called for regularly and say, "That's my club." In turn the club members would refer to him as "our caller." They felt that they belonged to each other and I think that is good. Much of this is gone today, just like the nickel candy bar!

If things keep changing, as they do, then it is up to us to make the most of the good things and build on these. Today we have square dancing quite standardized so that we can dance comfortably most anywhere we go — this is a change for the good. Today callers get together for clinics, to share and help one another — this is good for it does upgrade the calling to which we all dance. Today some of the better new figures give us a bit of a challenge, just enough so that we feel we are not standing still, that we are still improving. This is good. Our PA equipment has improved tremendously so that more people can dance together and still hear and enjoy. This is good. Today the records we use last much longer than the old ones we used to get. This is good. Today we dance in better halls with more comfort. This is good. Today people are the same good people they always were. This is good. So you see that if today is good, tomorrow promises to be even better.



EKWTKTCNDA

(Everything You've Wanted to Know As A Traveling Caller and Never Dared Ask)

The Traveling Caller may be a vanishing breed, but despite the high costs, hardships and little return for the "hashmaster" on the road, there are still a fair number of area callers who travel on long weekends, during the summer, and during vacation periods.

So a few tips may be in order to save a buck or two here and there. Who knows — there may be a hint here for any type of traveler, either caller or dancer. Read on.....

MOTELS— Get the directories of all the economy type chain motels and carry them in your car glove compartment. Any of these motels have directories (with individual location maps, phones, etc.) of all other motels in their chain. Some of the more popular ones are Motel G, Days Inn, Scottish Inns, Chalet, Regal 8, etc. Most of these, when phoned ahead, will hold a reservation without deposit until 6 p.m. Plan your trip to arrive before that time and save a few bucks. (\$7 to \$10 for singles against \$12 to \$20 in higher priced motels.) Of course it is also wise to carry a Holiday Inn directory too (or Ramada) because, although their prices are a bit higher, they are plentiful and accessible. Holiday Inns anywhere will make advance reservations for you anywhere else and guarantee them, if you like, so that you can arrive in the wee hours and be sure of a room. HI also offers, in some locations, a daytime rate of half price from 6 AM to 6 PM.

CREDIT CARDS— Carry a fistful of gasoline cards, plus BankAmericard and Mastercharge and others of your choice. Traveling abroad may also call for American Express, Diners Club, etc. You may prefer to pay cash, but remember, the itemized monthly statements are

extremely valuable in figuring your income tax annually, and having proof of purchases ready in case you are audited by the IRS. We've gotten out of embarrassing situations also, when car breakdowns requiring high costs make cash necessary (Most garages frown on personal checks.) in a strange town, and the local bank, affiliated with Mastercharge or Bank Americard will provide cash needed when you show your card and sign on the line.

RENTAL CARS— Rule of thumb: The bigger the airport, the smaller the rental car company for the best price. The small airport calls for a bigger car company. Examples: In Tampa you can rent an economy car from Greyhound for about \$50 per week with no mileage charge. In Buffalo, New York, you might be advised to settle for Avis at a higher cost. Lately, with the increase in competition, even the bigger car companies have streamlined their rates (i.e., National offers a straight \$13.95 per day, no mileage charge in many locations for an economy car).

AIRLINES— When traveling three states away or further, I generally fly. It is more economical, really, with high road costs, motels, and extra time involved getting there. (Time is money.) Carry your lightweight Clinton (Midget-200, only 17 lbs.) on board, for example, and put your carefully cushioned speakers through baggage (or ask for the loan of speakers at your destination). Don't trust your amplifier to Baggage.

OTHER IDEAS— Install a CB radio. Great for local information, trouble on the road, "smokey" reports. Always carry a spare amplifier in your car, and a spare mike. Join Triple-A for emergencies and other services. Let your travel agent book your flights and rental cars weeks in advance (no charge). Get a telephone credit card number for all on-the-road long-distance calls. Get written date confirmations. Carry business cards. Finally, for references, contacts, and information, write this magazine. We'll help.



easy level

Here is a great use for a record that most callers have in their record cases. The music is "King of the Road" and the routine was taught to me by Don Armstrong who learned it from Mae Fraley in Washington, D.C.

ROLLER COASTER

Formation: Solo dance

Record: "King of the Road," Wagon Wheel WW109 or Hit Series 3516

VINE RIGHT: Step right on the right foot, step behind with the left, step right again with the right foot, touch the left foot beside the right (or swing the left foot across in front of the right).

VINE LEFT: Repeat the above action moving to the left.

TWO STEPS BACKWARD: Step backward on the right, close left foot to the right, step backward again on the right and touch the left foot behind it.

ROCK: Rock forward on the left foot, rock backward on the right foot.

STEP AND LEAP: Step forward on the left and leap forward on the right, turning $\frac{1}{4}$ left face during the leaping motion to begin the dance again on the right foot.

Snap fingers on each beat and use plenty of body English.

This variation of the singing call is a real smooth one and simple enough, after a quick walk-thru. It was sent by Jac Fransen of the Netherlands.

ASHES OF LOVE

Record: Top 25269

Intro: All join hands circle left you know

Left allemande do a do-sa-do

Back to back give a mighty swing

Swing your girl, face the corner, allemande

Left allemande, a right and left grand

Meet your own with a do-sa-do

Our love is strong, there's no doubt (Promenade)

Take that lady home before the flame goes out.

Figure:

Heads promenade halfway around in time

Lead off the right and circle to a line

Eight to the middle pass thru with a smile

All turn left promenade go single file

Girls turn back, swing that man

Promenade 'em home, promenade the land

Ashes of love, cold as ice (Swing 'em)

You make the debt and I'll pay the price.

Alternate break: Grand Square.



Do Paso is an enjoyable movement and here is a little patter from south of the border that should warm a cold January heart.

DEL PASO

All four ladies chain across, turn those girls and don't get lost
Start back home and don't be slow, meet your partner and do paso
Partner left and corner by the right, partner left and hang on tight
All four couples to the center and shout, same four just back right out
Walk all around the left hand lady, seesaw your own little taw
Back to the corner and swing and whirl, promenade go around the world
Promenade go two by two, right back home and swing you do.

Repeat the figure four times, or two times, fill in break of your choice, and then twice more.

Ed Butenhof of Rochester, New York, contributes this contra with a current square dance basic that helps accomplish a double progressions. The dance is simple and a "quick-teach" of Trade By will leave no one "dead at the head or the foot of the set" having to wait for a crossover. Try it, I'm sure you'll like it.

TRADE BY CONTRA

Alternate double minor, double progression (for those who care about such things)
Music: Any 64-count reel, jig or hornpipe.

Intro: One below (corner) do-sa-do
— — — — Same girl swing and whirl
— — — — Down the center four in line
— — — — Wheel around and come on back
— — — — Bend the line, right and left thru
— — — — — — Ladies chain
— — — — — — Chain 'em back
— — — — Half square thru (two hands)
— — Trade by, brand new girl do-sa-do



26th National Square

Thank you for reminding your subscribers, in the October issue of ASD, that the 26th National is fully aware of the problems of the 25th and is, indeed, working to correct those that are improvable.

We believe that most critics will agree that the two major problems besetting the 25th National were overcrowding and poor sound. The 26th does not anticipate an attendance of 40,000 but if our attendance is large, space is not a problem. The Atlantic City Convention Center is twice as large as the Anaheim Convention Center and, in fact, it will be the largest convention center ever to be used by a National Convention. Cobo Hall in Detroit, Michigan, is somewhat larger, but in 1961 the 10th National only used a portion of it.

As for sound we should have the best, as Jim Hilton has agreed to personally engineer, provide equipment, and supervise sound in all ten dancing halls during the convention.

We must fabricate two of our ten halls

Dance Convention®

ATLANTIC CITY, NEW JERSEY
CONVENTION CENTER

JUNE 23, 24, 25, 1977

and plans are to use floor to ceiling partitions of homosote. Homosote has been sound tested and approved by Jim Hilton.

So we are working feverishly to have a quality convention and the Good Lord willing, we shall.

*Steve and Dorothy Musial
Philadelphia, Pennsylvania*



[illegible]

Atlantic City streets are 13 blocks to the mile instead of the usual 8.

MARCH 1, 1977

CAMP GROUND DEPOSIT \$6.00

TOTAL AMOUNT ENCLOSED \$

HOUSING

Indicate your preference of accommodations NOW. Your selections WILL BE processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible; otherwise comparable accommodations will be arranged.

TYPE OF ACCOMMODATIONS DESIRED

(Fill in number required)

<input type="checkbox"/>	Room(s) with one double bed for two persons (Double)
<input type="checkbox"/>	Room(s) with two double beds for 2, 3 or 4 (Dbl-Dbl)
<input type="checkbox"/>	Room(s) with full size bed for one person (Single)
<input type="checkbox"/>	Room(s) with twin beds for two persons (Twin)
<input type="checkbox"/>	Suite(s) with one bedroom
<input type="checkbox"/>	Suite(s) with two bedrooms
<input type="checkbox"/>	Rollaways needed
<input type="checkbox"/>	Other _____

INSERT CODE NO. FROM REVERSE SIDE

	Hotel Motel	Rate Desired	Group Rate	Housing Desired
1st Choice				
2nd Choice				
3rd Choice				
4th Choice				

Please do not send a Housing Deposit with this Application
All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotel, Motel will confirm reservation and advise deposit required.

CAMPING

NOTE: In order to insure a campsite, a deposit of \$6.00 will be required with all camping reservations.

Balance to be payable upon arrival at campground. Please remit deposit with registration. DANCERS PLANNING TO CAMP TOGETHER MUST REGISTER TOGETHER TO INSURE CAMPSITE IN SAME CAMPGROUND. SEE REVERSE SIDE.

TYPE OF UNIT (v)

<input type="checkbox"/>	Tent
<input type="checkbox"/>	Travel Trailer
<input type="checkbox"/>	Pop-Up Trailer
<input type="checkbox"/>	Pick-Up Camper
<input type="checkbox"/>	Motor Home

HOOKUPS WANTED (v)

<input type="checkbox"/>	Electricity
<input type="checkbox"/>	Water
<input type="checkbox"/>	Sewer
<input type="checkbox"/>	Self Contained
<input type="checkbox"/>	Air Conditioning Power
<input type="checkbox"/>	None Needed

Unit Length _____ ft. Number in Party _____

ARRIVING BY (Circle One) AIR BUS TRAIN AUTO BOAT

WILL ARRIVE _____ Day _____ Date _____ at _____ AM/PM

WILL DEPART _____ Day _____ Date _____ at _____ AM/PM

CHECK CONVENTIONS ATTENDED

<input type="checkbox"/> 1952 Riverside	<input type="checkbox"/> 1961 Detroit	<input type="checkbox"/> 1970 Louisville
<input type="checkbox"/> 1953 Kansas City	<input type="checkbox"/> 1962 Miami Beach	<input type="checkbox"/> 1971 New Orleans
<input type="checkbox"/> 1954 Dallas	<input type="checkbox"/> 1963 St. Paul	<input type="checkbox"/> 1972 Des Moines
<input type="checkbox"/> 1955 Oklahoma City	<input type="checkbox"/> 1964 Long Beach	<input type="checkbox"/> 1973 Salt Lake City
<input type="checkbox"/> 1956 San Diego	<input type="checkbox"/> 1965 Dallas	<input type="checkbox"/> 1974 San Antonio
<input type="checkbox"/> 1957 St. Louis	<input type="checkbox"/> 1966 Indianapolis	<input type="checkbox"/> 1975 Kansas City
<input type="checkbox"/> 1958 Louisville	<input type="checkbox"/> 1967 Philadelphia	<input type="checkbox"/> 1976 Anaheim
<input type="checkbox"/> 1959 Denver	<input type="checkbox"/> 1968 Omaha	
<input type="checkbox"/> 1960 Des Moines	<input type="checkbox"/> 1969 Seattle	

Total Attended ☐ ☐

MAY 1, 1977 is the DEADLINE for CONFIRMATIONS by mail and REFUNDS.

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES

MOTOR HOME PARKING: The Uptown Redevelopment Area from Virginia Ave. to Connecticut Ave. and between Atlantic and Pacific Aves. will be available for approximately 300 motor home-type or truck-type campers to park from 9 AM to 1:30 AM from Thursday to Sunday. Campers using this area will not be allowed to change clothes, use their facilities or stay overnight.

TRANSPORTATION: All hotels on the registration blank are within 15 minutes walk (less than a mile) of the Convention Center. The Boardwalk tram runs continuously. Jitney service operates on Pacific Ave. which is one block from the Boardwalk, twenty four hours a day. Transportation will not be a problem.

HOTEL AND MOTEL SELECTIONS

Code Available No. Rooms		Singles	Twins	Doubles	Double Doubles	Suites
06 65	ABBEY MOTEL (6,7)	\$12-14	\$17-18			
24 54	ACAPULCO MOTEL (5,6,8)	22	26	\$24	\$40	
54 86	ALGIERS MOTEL (1,2,3,4,5,6)	24 26	24 35	26 28		
07 58	ARISTOCRAT MOTEL (5,6)	16 24	20 30			
47 35	ASCOT MOTEL (5,6,8)			32 34	48	
30 100	BALA MOTEL (4,5,6)		19 30			
18 72	BARBIZON MOTEL (5,6,8)		24 36			
15 53	BARCLAY MOTEL (4,5,6,8)	22	24 32			
34 80	BEST WESTERN CRILLON (4,6)	24 28	26 36			\$75 95
20 80	BURGUNDY MOTEL (5,6)	18 20	20 28			
59 60	CARIBE MOTEL (5,6,8)		24	22		
19 70	CAROLINA CREST HOTEL/MOTEL (6,7)	16 18	21 26	18		
56 38	CASTLE ROC MOTEL (5,6)	12 14	16 18			
17 72	CATALINA MOTEL (5,6,8)		24 36			
12 643	CHALFONTE HADDON HALL (1,2,3,4,7)*	19 46	27 48		37 39	70 146
31 144	COLONY BEST WESTERN (1,2,3,4,5,6,7) Kosher	20 36	24 46			75 105
09-10 245	COLTON MANOR MOTEL/HOTEL (1,2,3,4,5,6,7)	20 35	26 39			65 108
29 60	CONTINENTAL MOTEL (2,5,6,7)	20 30	20 32			150
11 30	CROWN MOTEL (6,7)	14 16	18 20	16 18		
40 85	DENNIS MOTEL (5,6,7)		24 34			
49 52	DIPLOMAT MOTEL (5,6,7,8)	18 20	20 26			30
51 35	DUNES MOTEL (5,6,7,8)	20 24		24 26		
35 120	EASTBOURNE HOTEL/MOTEL (5,6,7,8)	16 22	22 32	22 26		
48 20	ELDORADO MOTEL (6,8)	20 22		18 22		
63 38	EL GRECO MOTEL (6,8)	15 17				60 125
42 261	EMPRESS MOTEL (1,2,3,4,5,6,8)	21 45	24 48			
44 90	FOUR SEASONS MOTEL (4,5,6)	24 32	28 36			
50 50	GALAXIE MOTEL (5,6,8)	24 28		24 28		
45 350	HOLIDAY INN (1,2,3,4,5,6,8)	22 39	30 48			92 165
43 400	HOWARD JOHNSON'S (1,2,3,4,5,6)	28 32	34 56	30 34		104 220
27 160	JEFFERSON HOTEL (1,2,6,7,8)	14 16	18 26		32	
58 161	LA CONCHA HOTEL (1,2,3,4,5,6,7,8)	22 30	26 50			60 96
16 212	LAFAYETTE MOTOR INN (1,2,3,4,5,6,7,8)	24 36	26 38	28		70 130
25 240	LOMBARDY MOTEL (1,4,5,6,7)	21 33	24 39			
55 28	MARDI GRAS MOTEL (5,6)	22	22 32			
01 35	MARINA MOTOR LODGE (1,2,5,6,7)	18	23			
37-38 490	MARLBOROUGH BLENHEIM (1,2,3,4,5,7)	24	25 36		42	66 72
32 150	MIDTOWN MOTOR INN (1,2,3,4,5,6,7)	16 24		20 30		50 110
36 149	MT. ROYAL MOTEL (1,4,5,6,7,8)	19 23	21 27			50 75
46 105	PAGEANT MOTOR INN (1,2,3,4,5,6)	22 30	26 36			50 70
67 130	PRESIDENT MOTEL (1,2,3,4,5,6,8)	22 30	26 40			
13-14 150	RAMADA INN (1,2,3,4,5,6,8)		28 52	24		
23 65	RICHFIELD BOSCOBEL (1,6,7,8)			18	20	
02 30	ST. MORITZ MOTEL (6)		26 28			
41 302	SHELburne MOTEL (1,2,3,4,5,7)	21 45	24 48			60 150
52 53 340	SHERATON-DEAUVILLE (1,2,3,4,5,6)	22 34	26 44			75 150
03-04 152	SHERATON SEASIDE (1,2,3,4,5,6,7)	24 30	28 36			110 125
28 50	SORRENTO MOTEL (5,6)	18	24			
65 80	STRAND MOTEL (1,2,4,5,6,7)	20 24	24 28			
05 135	TERRACE MOTEL (1,2,3,4,5,6,7)	26 30	26 36			80
21 60	TRINIDAD MOTEL (2,5,6)	24	24 32	24 28		

1. Restaurant and/or Coffee Shop
2. Cocktail Lounge and Bar
3. Room Service
4. All Year Pool
5. Outdoor Pool

6. Rate Includes Parking
7. Group Housing Available
8. Children Under 12 Free in Same Room with Parents Providing No Additional Bedding is Required

The above rates are subject to tax, also subject to change
*Headquarters Hotel - Chalfonte Haddon Hall

CAMPING

Campgrounds will be many and varied and facilities will be either full hookups, some partial hookups, and others will be primitive areas. Campsites will be assigned on a first come basis. Sites will be from 5 to 30 miles away from Atlantic City. If you wish to camp as a group, please send all registration applications in one envelope along with the correct total amount of money. Every effort will be made to place your group in the same campground.

MARINA

Slips are available for boating danciers. Advance reservations are not accepted. For information write: Senator Farley State Marina, 600 Huron Avenue, Atlantic City, NJ 08401, or call 609-348-2292. Marina Motel across street. Restaurant at Marina. Less than 10 minutes to Convention Hall by taxi.

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

26th NATIONAL NEWS

In a recent announcement concerning the dancing levels for the Atlantic City Convention was the news that 16 hours of advanced dancing and 18 hours of challenge are being programmed. One statement made in this announcement has been called to our attention by a number of advanced level dancers, i.e., "Mainstream and intermediate dancers are encouraged to attend advanced level workshops." We hope this does not mean that club level dancers will be participating in the 16 hours of programmed advanced dancing, nor by the same token that advanced level dancers will be encouraged to participate in the 18 hours of challenge dancing.

Let's have the list of advanced basics and the lists of challenge calls that are to be used posted or included in the programs so we can all plan for and enjoy the convention. Recently I attended a large annual dance and danced on the challenge floor. There were many couples on this floor who never heard of the basic advanced list or the basic challenge list of calls. Having no idea what the word challenge meant, they just thought they would try it.

TEACHING ADVANCED LEVEL DANCING

It has come to our attention that in various parts of the country callers are teaching advanced level material without also giving the dancers solid instruction in the basics of club level dancing. Here is what happens: A caller forms an advanced workshop and begins to teach the Advanced Basic Calls. He becomes so absorbed with presenting advanced material that he neglects to see if his dancers can dance

club level material from all positions. Even if he realizes they cannot, he dismisses this as unimportant and concentrates only on the advanced calls.

The result is that the dancers become "top heavy." They have knowledge of many advanced calls but have no solid foundation underneath to support this knowledge. Thus, if they dance to anyone other than their own caller, they fall apart and don't know why, because they recognize the names of everything they hear. This becomes very frustrating and can lead to people dropping advanced dancing.

It is assumed that people in advanced dancing *understand* and can dance club level material. This does *not* mean doing a call from one or two memorized positions, but *understanding* the call so it can be done from *all* positions. There is nothing more ridiculous than to see people dance a *square chain thru* or a *spin the windmill* and then break down on basics such as *circulate*, *peel off*, *slide thru*, or *wheel and deal*.

Since most club level dancers do not understand calls, but only memorize positions, it is vital that this understanding be presented in an advanced workshop right from the start. At every advanced workshop, club level material from a variety of positions should be used along with any advanced material presented. This is especially necessary if there are no mainstream-plus clubs in the local area and/or if none of the local callers use mainstream and mainstream-plus material from other than one or two memorized positions.

For example, dancers working advanced material should be able to do the following: 1. circulate from waves of alternating sexes, let-hand waves, inverted lines (centers facing one way, ends another), eight-chain-thru and trade-by positions; 2. peel off from a starting double pass thru position, columns and the Z formation (ends of wave fold, both right and left-hand waves); 3. cast off from lines facing out and columns; 4. slide thru when facing same sex; 5. wheel and deal from facing lines.

In addition, dancers working advanced material are expected to know

Continued on Page 89

WORKSHOP

□ □ □ □ EDITED BY
WILLARD ORLICH



The Callerlab Mainstream Experimental Basics Committee selected one experimental basic for the coming quarter, *Extend the Tag*. See "Callerlab Confab" page.

Workshop Editor's Comments:

A *tag the line* can be extended only from a fractional position start, i.e., one-quarter, one-half, three-quarter tag. From a double pass thru set-up, an *extend the tag* is not possible. (See figure below.)

Heads square thru four hands
Swing thru, boys run
One-quarter tag the line, swing thru
Extend the tag, swing thru
Extend the tag, swing thru
All trade by, pass to center
Pass thru to left allemande.....

Finish the tag should be used if a *tag the line* is interrupted. It will always end in a finished double pass thru formation. See figure below.

Heads square thru four hands
Swing thru, boys run, half tag
Swing thru, finish the tag
Cloverleaf, center four flutter wheel
Double pass thru, centers in
Cast off three-quarters (1P2P)

An actual *tag the line* motion is not needed before the *extend* or *finish the tag* as long as the starting set-up clearly

establishes a quarter tag or three-quarter tag formation. See figure below.
Head couples pass the ocean
Swing thru, extend the tag
Cast off three-quarters, finish the tag
Peel off, slide thru, left allemande.....

However, even though parallel waves seem to meet the requirements (as *half tag the line*) for an extension or finish to a *tag the line* variation, the average mainstream dancer cannot be expected to respond to this situation unless the waves were formed by an actual *half tag* command, interrupted and then extended or finished. Without this pre-warning set-up, just any old parallel wave set-up followed by an *extend* or *finish the tag* should be reserved for the advanced dancer only. (See remaining figures.)

Heads lead right, circle to a line
Pass thru, half tag, scoot back
Extend the tag, clover and
Cast three-quarters
Center four walk and dodge, star thru
Wheel and deal
Square thru three-quarters to
Left allemande.....

Heads lead right circle to a line
Spin the top, centers run, half tag
All-eight circulate, cast three-quarters
Finish the tag, right, bend the line
Pass thru, half tag, trade

Extend the tag, clover and spin the top
 Extend the tag, swing thru, boys run
 Pass thru, wheel and deal, zoom
 Partner trade, left allemande.....
 Head couples pass the ocean
 Extend the tag and lock it
 Cast three-quarters, boys lead, peel off
 Half tag, trade and extend the tag
 Clover and spin the top
 Extend the tag, girls run
 Box the gnat, slide thru, swing thru
 Turn thru, left allemande.....
 Head couples spin the top
 Extend the tag, trade the wave
 Cast three-quarters, extend the tag
 Clover and fold, left allemande.....

CALLERS' QUESTIONS



Question: What kind of choreography would you as workshop editor consider a "challenge" to new mainstream graduates?

Editor: About ten years ago your editor had occasion to write such material for an LP record recorded on Grenn by Ron Schneider. Here are a few example figures:

All four couples go forward and back
 California twirl
 Lady on your right half sashay
 California twirl
 Lady on your right half sashay
 Left allemande, partners all
 Right and left grand.....
 Circle left around you go
 Partner left a do paso
 Corner lady right hand round
 Partner left
 Opposite lady right hand round
 Back to partner a left hand round
 Corner lady right hand round
 To the right hand lady, allemande thar
 (this is new partner.)
 Boys back up a right hand star
 Shoot the star full around
 New corner lady right hand round

New right hand lady left hand round
 New partner right, catch all eight
 Back by the left go full around
 Boys star right across the land
 Original corner left allemande.....
 All four couples half sashay
 #4 only re-sashay
 First couple lead to the right, circle four
 Head gent break and make a line
 Couple three cross the floor
 Turn left single file, lady around four
 Gent around one, line up six
 Forward eight and back, pass thru
 Ends trade (in line of six and line of two)
 Centers turn back and look for corner
 Left allemande.....
 Head two ladies chain
 All four ladies chain
 Side couples right and left thru
 Heads lead right and circle half
 Insides arch, dive thru
 Left square thru six hands
 Sides divide and square thru three
 hands on the outside
 Corners all left allemande.....
 Head couples go forward and back
 Half square thru and box the gnat
 Half square thru
 U-turn back and box the gnat
 Half square thru
 Everybody half sashay, California twirl
 Half square thru
 U-turn back and box the gnat
 Half square thru
 Everybody half sashay and turn alone
 Half square thru, U-turn back
 Center two crosstrail thru to a
 Left allemande.....
 Head couples right and left thru
 Rollaway a half sashay, star thru
 With the outsides left star thru
 Bend the line, right and left grand.....
NOTE: If you like these figures, drop us a line at the magazine and let Stan and Cathie know about it! Sometimes we wonder if anybody out there hears us. We know you're out there because the magazine circulation is great! W.O.

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Ed., American Squaredance, PO Box 788, Sandusky OH 44870.



UNWRAP THE DIAMOND by John Rager, Mineola, N.Y.

From perfect twin diamonds, the two points facing in will lead straight ahead to form a column with the trailing dancers of the same diamond following (unwrapping) behind the leader. Each diamond becomes one side of the column.

Heads square thru four hands
Circle half to a two-faced line
Leads cast three-quarters
(Clockwise perfect twin diamonds)
Diamond circulate two spots
Unwrap the diamond, partners tag
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Pass the ocean, boys run, boys cast $\frac{3}{4}$
(Ccw perfect twin diamonds)
Diamond circulate, unwrap the diamond
Checkmate, bend the line, box the gnat
Slide thru, swing thru, turn thru
Left allemande.....

Editor's Note: The *unwrap the diamond* idea this month will bring a renewed interest in the diamond family. Since its inception, the diamond choreography has been greatly refined. We have realized that the breakdown of the idea came when dancers no longer knew when they were centers or points of the working diamond. A following command to dissolve the formation usually calls for the centers (or ends) and points to do something. After a couple of circulates, the diamonds become ragged unless the center position always is identified by a slight touch of the hand with the other center position. Now the next command becomes more clearly understood as to who can do what, etc. This, of course, is APC dancing.

Parallel diamonds: Side by side diamonds having the lines between the points in parallel. Centers of both diamonds form a wave of four across

and can work as such. Centers must be referred to as "center of diamond" or as "center of wave."

Point-to-point diamonds: Two diamonds with their point lines in one big line have the two-people "centers" parallel. There is no wave between the points; the two "centers" are touching and in the way, if the rule first suggested above is to be maintained.

Perfect diamonds have all dancers rotating in clockwise or counterclockwise direction. **Imperfect diamonds** have dancers in mixed facing directions, eg. "centers" clockwise vs. "points" counterclockwise.

Interlocked diamonds: Two parallel diamonds (usually) overlapped in the center of the square. The two inside center positions of both diamonds are half-sashayed, thus overlapping the normal diamond circulate patterns. The centers work with the farthest outside threesome and the point facing in moves into the overlapped position of the center, i.e., the far center position.



by Don Schadt, So. Cal. Callers Notes

Heads pass thru, around one
Into the middle, right and left thru
Pass thru, curlique
Split circulate two times
Walk and dodge, wheel and deal
Pass thru, left allemande.....

Head ladies chain, heads lead right
Circle to a line, star thru, step to a wave
Recycle, sweep a quarter, curlique
Transfer the column, centers trade
Boys run, curlique, coordinate
Boys circulate two times, wheel and deal
Sweep a quarter, flutter wheel
Right and left thru, crosstrail
Left allemande.....

Sides square thru, pass the ocean
Curlique, coordinate, couples circulate

Wheel and deal, sweep a quarter,
 curlique, coordinate, half tag
 Walk and dodge, bend the line
 Star thru, pass to the center
 Square thru three-quarters
 Left allemande.....

Heads square thru, curlique
 Cast off three-quarters
 Spin chain the gears
 Boys circulate three times
 Slide thru, left allemande.....

by John Fogg, So. Cal. Callers Notes

Sides flutter wheel, heads star thru
 Double pass thru, centers in
 Half tag, trade and roll
 Half square thru, half tag, trade, roll
 Box the gnat, hang on
 Right and left grand.....

Head ladies chain
 Sides right and left thru, sides turn thru
 Cloverleaf, outsides in
 All spin the top, walk and dodge
 Half tag, trade and roll, star thru
 Half tag, trade and roll
 Right and left grand.....

Heads half square thru, turn thru
 Centers pass thru, centers in
 Half tag, trade and roll, star thru
 Bend the line, square thru $\frac{3}{4}$
 Left allemande.....

Four ladies chain
 Sides right and left thru
 Heads star thru, double pass thru
 Centers in, half tag, trade and roll
 Sweep a quarter, square thru $\frac{3}{4}$
 Trade by, pass thru, trade by
 Left allemande.....

CHECKMATE FIGURES

BY Bill Peters, San Jose, California

Heads lead to the right, circle to a line
 Curlique, checkmate, couples circulate
 Bend the line, touch a quarter
 Checkmate, bend the line, slide thru
 Square thru three-quarters
 Left allemande.....

Heads square thru, split those two
 Line up four, curlique, checkmate
 Ferris wheel, centers pass thru
 Slide thru, touch a quarter, checkmate
 Boys cross run, girls trade
 Ferris wheel, centers square thru $\frac{3}{4}$
 Left allemande.....

Heads right and left thru, crosstrail
 Separate, go round one, line up four
 Right and left thru, pass the ocean,
 Ah so, checkmate, boys hinge
 Diamond circulate, girls hinge
 Couples circulate, bend the line

Pass the ocean, ah so
 Single file circulate, checkmate
 Bend the line, touch a quarter
 Single file circulate, boys run
 Left allemande.....
 Four ladies chain, heads pass thru
 Separate, go round one, line up four
 Touch a quarter, checkmate
 Ferris wheel, girls swing thru
 Turn thru, split two, line up four
 Touch a quarter, checkmate
 Ferris wheel, centers swing thru
 Step thru, left allemande.....

MAINSTREAM FIGURES

BY John Strong, Salinas, California

Head ladies chain, heads curlique
 Walk and dodge, eight chain four
 Slide thru, star thru, pass thru
 Trade by, left allemande.....

Four ladies chain three-quarters
 Heads flutter wheel, curlique
 Boys run, swing thru, scoot back
 Right and left thru, dive thru
 Square thru three-quarters
 Left allemande.....

Heads star thru, swing thru
 Slide thru, cloverleaf, zoom
 Pass thru, swing thru, scoot back
 Right and left thru, star thru, curlique
 Boys run, left allemande.....

Heads curlique, walk and dodge
 Star thru, curlique, single file circulate
 Boys run, swing thru, scoot back
 Right and left thru, dive thru
 Square thru three-quarters
 Left allemande.....

Heads curlique, walk and dodge
 Swing thru, spin chain thru
 Right and left thru, star thru, curlique
 All eight circulate, boys run, pass thru
 Trade by, star thru, pass thru
 Partner tag, left allemande.....

Heads flutter wheel, star thru
 Pass thru, swing thru, scoot back
 Spin chain thru, boys run, boys circulate
 Wheel and deal, eight chain four
 Dive thru, curlique, walk and dodge
 Cloverleaf, centers pass thru
 Left allemande.....

Heads half square thru
 Right and left thru, eight chain two
 Swing thru, scoot back, curlique
 Walk and dodge, tag the line in
 Star thru, trade by, pass thru
 Trade by, left allemande.....

Heads star thru, swing thru, turn thru
 Slide thru, flutter wheel
 Sweep a quarter, pass thru, trade by

Swing thru, scoot back
 Right and left thru, star thru
 Left allemande.....
 Heads curlique, walk and dodge
 Swing thru, girls fold, peel off
 Couples circulate, wheel and deal
 Star thru, flutter wheel, sweep a quarter
 Swing thru, turn thru, left allemande....
 Heads swing thru, spin the top
 Right and left thru, pass thru
 Swing thru, boys run, couples circulate
 Wheel and deal, dive thru, star thru
 Slide thru, curlique, left allemande.....
 Heads flutter wheel, star thru
 Pass thru, swing thru, boys run
 Couples circulate, wheel and deal
 Swing thru, scoot back,
 Right and left thru, star thru
 Left allemande.....
 Heads right, circle to a line
 Curlique, single file circulate twice
 Boys run, trade by, spin chain thru
 Scoot back, right and left thru
 Pass thru, trade by, right and left thru
 Left allemande.....
 Heads curlique, walk and dodge
 Star thru, flutter wheel, curlique
 Single file circulate, boys run
 Spin chain thru, girls circulate twice
 Turn thru, left allemande.....
 Heads flutter wheel, star thru
 Right and left thru, pass thru
 Circle to a line, curlique, boys run
 Trade by, star thru, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Circle to a line, star thru,
 Spin chain thru, scoot back
 Right and left thru, pass thru, trade by
 Right and left thru, left allemande.....

ZOOM FIGURES

So. Calif. Callers Assn. Notes

Heads star thru, boys zoom
 Square thru three-quarters, ocean wave
 Swing thru, boys trade, boys run
 Wheel and deal, left allemande.....
 Heads star thru, ladies zoom
 Square thru three-quarters
 Flutter wheel, dive thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right and circle four to a line
 Pass thru, wheel and deal, boys zoom
 Right and left thru, girls zoom
 Double pass thru, first go left
 Next go right, join hands circle left
 Ladies in, men sashay, swing corner
 Promenade.....
 Heads star thru, boys zoom

Square thru three-quarters, ocean wave
 Boys trade, curlique, cast three-quarters
 Right and left thru, half square thru
 Where's your partner?
 Go right and left grand.....
 Heads star thru, boys zoom
 Right and left thru, girls zoom
 Right and left thru, square thru five
 Left allemande.....
 Side ladies chain, heads square thru
 Curlique, girls run, star thru
 Centers pass thru, boys zoom
 Outsides trade, swing thru
 Girls circulate twice, boys trade
 Promenade.....

by Vera Baerg, So. Cal. Callers Notes

Heads right and left thru
 Same two rollaway, same two star thru
 Circle four, head gents break
 Make a line, pass thru, wheel and deal
 Center two right and left thru
 A full turn to the outside two
 Slide thru, square thru
 Center four right and left thru
 Everybody rollaway
 Everybody turn back
 Everybody — left allemande.....
 Heads right and circle four to a line
 All rollaway, inside two rollaway
 All eight join hands and circle left
 Just the girls (or men) go up and back
 Left square thru two hands
 Left allemande.....
 Head ladies chain left
 Two and four do a right and left thru
 Heads lead right, face those two
 Pass thru, left allemande.....
 Side ladies chain,
 Three and four right and left thru
 No. 2 bow and swing
 Promenade the outside ring
 Three-quarters round
 Stand behind old No. 1
 New No. 4 go down the center
 Promenade left three-quarters
 Behind those four you stand
 Those who can square thru $\frac{3}{4}$
 Those who can left square thru $\frac{3}{4}$
 Those who can square thru $\frac{3}{4}$
 Last couple (No. 3) California twirl
 Lead couple California twirl
 Dive thru, centers star thru
 Left allemande.....
 Head ladies chain
 Sides right and left thru
 Heads promenade three-quarters
 Sides star thru, pass thru
 Same two promenade three-quarters

Others star thru, pass thru
 Promenade three-quarters around
 Others star thru, pass thru
 Promenade half way, others star thru
 Pass thru, left allemande.....
 Four ladies chain, heads square thru
 Swing thru, spin the top, pass thru
 Partner trade, two ladies chain
 Send 'em back Dixie style
 To an ocean wave, girls circulate twice
 Boys trade twice, left allemande.....

by Jack Lasry, Miami, Florida

Sides rollaway, heads square thru
 Do-sa-do to a wave, eight circulate
 Swing thru, walk and dodge, boys fold
 Curlique, boys trade, boys run
 Wheel and deal, left allemande.....
 Heads square thru four hands
 Curlique, split circulate, eight circulate
 Scoot back, boys run, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two, girls trade
 Recycle, veer left, ferris wheel
 Centers swing thru, turn thru
 Left allemande.....

Heads square thru four, swing thru
 Spin the top, hinge, coordinate
 Tag the line, lady go left, gents go right
 Left allemande.....

Heads lead right circle to a line
 Pass the ocean, girls trade, girls run
 Tag the line, cloverleaf, zoom
 Double pass thru, centers out
 Bend the line, girls square thru four
 Boys pass thru, face in, do-sa-do
 To a wave, scoot back, boys run
 Left allemande.....

Heads square thru four hands
 Star thru, pass thru, wheel and deal
 Double pass thru, track two,
 Spin the top, boys run, bend the line
 Left allemande.....

Heads lead right, circle to a line
 Pass thru, chase right, centers trade
 Hinge, centers trade, split circulate
 Boys run, left allemande.....

Heads square thru four, split two
 Around one to a line
 Ladies in, men sashay
 Right and left thru, slide thru
 Left allemande.....

Heads pass thru, around one to a line
 Pass thru, tag the line, track two
 Scoot back, girls circulate
 Boys trade, hinge, boys run, pass thru

Bend the line, right and left thru
 Dixie style to a wave, slip the clutch
 Left allemande.....

Heads square thru four hands
 Touch a quarter, split circulate
 Hinge, girls trade, swing thru
 Boys run, half tag, trade and roll
 Left allemande.....

by John Strong, Salinas, California

Heads half square thru, curlique
 Walk and dodge, wheel and deal
 Double pass thru, centers in
 Cast off three-quarters, star thru
 Square thru three-quarters
 Left allemande.....

Four ladies chain, heads flutter wheel
 Curlique, walk and dodge
 Spin chain thru, boys run
 Couples circulate, tag the line
 Cloverleaf, girls U-turn back
 Star thru, bend the line, pass thru
 Partner tag, left allemande.....

Heads curlique, walk and dodge
 Swing thru, girls circulate
 Boys trade, curlique, scoot back
 Walk and dodge, partner trade
 Flutter wheel, pass thru, wheel and deal
 Zoom, square thru three-quarters
 Left allemande.....

Heads star thru, swing thru, boys run
 Wheel and deal, sweep a quarter
 Slide thru, pass thru, star thru
 Flutter wheel, sweep a quarter
 Spin chain thru, boys run
 Couples circulate, couples trade
 Wheel and deal, pass thru, trade by
 Left allemande.....

Four ladies chain three-quarters
 Heads flutter wheel, sweep a quarter
 Pass thru, curlique, scoot back
 Boys run, star thru, swing thru
 Spin chain thru, girls trade
 Pass to the center, pass thru
 Left allemande.....

Heads star thru, pass thru, curlique
 Split circulate, boys run, pass thru
 Tag the line in, star thru
 Right and left thru, curlique
 Walk and dodge, cloverleaf, star thru
 Crosstrail, left allemande.....

Heads star thru, pass thru, swing thru
 Scoot back, spin chain thru, scoot back
 Right and left thru, swing thru,
 Turn thru, left allemande.....

Heads curlique, walk and dodge
 Curlique, scoot back, walk and dodge
 Bend the line, square thru, curlique

Continued on Page 88

ladies' choice



J. E. Carey, of Martinez, Georgia, sent this picture of his wife, Ruby, modeling her prize winning dress of green and yellow nylon over a yellow polyester circular skirt. The skirt has seven 4" ruffles, and the dress has puffed sleeves and one 4" ruffle around the top of the bodice. The neckline, bottoms of the sleeves, and the ruffles are edged in white lace. There are ten yards of material and forty yards of lace in the dress.

Ruby won first-place honors in the sewing competition at the Augusta Exchange Club Fair last fall. Her hobby is sewing and she makes her own clothes, including twenty seven square dance dresses with matching shirts for her husband, Edgar. She excels in cooking and is well-known the the home-baked items she brings to dances they attend. As much as she loves cooking, Ruby firmly maintains that her favorite hobby is square dancing.



No. 740—\$3.50

Jean Hardy Patterns has an assortment of western patterns available, two of which are pictured here. No. 740 features peasant styling and a gored skirt and available in sizes 6 to 20. No. 270 in the same sizes features five possible necklines for a fitted bodice, a full circle skirt, or extra-full, 5-gored circular skirt, with or without bottom ruffle. Three vests and two embroidery patterns included. Write to Jean Hardy Patterns, 2151 La Cuesta Dr., Santa Ana CA 92705 for information.

No. 270—\$3.00



Sketchpad Commentary



DEAR MR. PRESIDENT:

On Election Day this November two,
You and Mr. Mondale had a successful **star thru**;
And now we await the **grand promenade**
That will **transfer the action** as presidents **trade**.

Inauguration Day and its multiple events
Will soon be involving many **ladies and gents**;
You'll **flutter the line** as to balls you will go,
But something is needed, I want you to know.

So you and your **taw** are **square dancers**, I've read,
So perhaps you can guess what I've got in my **head**.
Please **motivate** others to **square up** with delight
By having a **square dance** in a ballroom that night.

You'll **zip in and out**, then dance one or two,
Circulate among guests and **right and left thru**;
You'll **walk and dodge**, maybe **yellow rock**, too;
We're hoping that you will be square dancing, too.

To **chain across in dixie style**
Would certainly cause a few to smile;
We might e'en devise a "peanut call,"
And name it for you and your lovely **taw**.'

We've **square danced** our way through the
bicentennial year;
Help us keep dancing when '77 is here.
Although our 200th year will then be past,
That spirit for Americans should certainly last!

Oh, we're pioneers in more ways than one,
For that is the way we get new frontiers won!
I've talked off your ears, I'm sorry for that,
But I'm serious about **square dancing** and that's a
fact.

You'll **recycle** us all in thousands of ways
As you put forth your programs in up-coming days.
We pray God will bless you and supply your every
need,
But "that night" it's your help we square dancers
need!

George & Beulah Eby
Ocean City, Maryland



PUNNIE PAGE

Norma Bernased, of Scottsdale, Arizona, made up this quiz for the Saints and Sinners Club. Two teams, the Saints and the Sinners, called out the answers in response to the questions. Each team got credit for being the first to answer. Here are the questions:

1. What you do when you give the delivery boy a tip.
2. What you look for when you seek good luck.
3. What monkeys do.
4. What the old railroad man said when you asked him for directions.
5. Before a dress manufacturer sends out his merchandise, he does this.
6. The best office procedure is to do this.
7. English chain
8. What kids do in the spring with a string.
9. What "playboys" do to foxy ladies.
10. Best use of old newspaper.
11. What the housekeeper needed to do when her work was incomplete.
12. What the miner yelled when he struck gold.

Happy New Year of



Square Dancing

LAST MONTH'S PUZZLE ANSWERS:

Reset
Motivate
Mix
Circulate
Explode
Weave (the ring)
Transfer (the column)
Ripsaw
Circulate
Allemande
Daisy chain
Horseshoe (turn)
Slip
Star (half way around)

Fascinate
Cloverleaf
Backtrack
Substitute
Zipcode
Slither
Curlique
Wheel thru
Chase Back
Diamond (circulate)
Zoom
Transaction
Tag (the line)
Reactivate

Recycle
Scoot Back
Seesaw
Sweep
Promenade
Crosstrail
Pass thru
Coordinate
Quarter thru
Peel off
Beer mug
Wave
Hourglass
Breaker

Zig Zag
Trade (the wave)
Chain reaction

- Puzzle Answers**
1. Touch a quarter
 2. Clover leaf
 3. Swing with their partners
 4. Track two
 5. Tag the line
 6. Coordinate
 7. Teacup chain
 8. Spin the top
 9. Chase right
 10. Recycle
 11. Sweep a quarter more
 12. Yellow rock



Dick Parrish



Shelby Dawson

Windsor Records
JUST FOR DANCING

Distributed by Corsair Continental
& Twelgrena

5070- THE DOOR IS ALWAYS OPEN by Nelson Watkins
5089- HEARTACHES by Al Stevens
5088- COTTON PICKIN' / COUNTRY BOY HOEDOWN
5067- THIS LAND IS YOUR LAND by Warren Rowles
5066- THIS IS MY COUNTRY by Marlin Hull
5085- THIS IS MY YEAR FOR MEXICO by Nelson Watkins
5064- MELODY OF LOVE by Dick Parrish

Produced by Shelby Dawson,
334 Annapolis Dr., Claremont, CA 91711



Warren Rowles



Al Stevens



Nelson Watkins



Bob Parrish



Marlin Hull

People

IN THE NEWS



Don and Mildred Williamson celebrated their twenty-second wedding anniversary in October with a square dance party in their home for their friends. **Cal Golden** called the anniversary dance for them. **Don** is the caller-producer of Red Boot Records.

Back in November, a Caller Appreciation Dinner was sponsored by the Metro Atlanta Square Dance Association to show appreciation for members of the Atlanta Area Callers Association, according to a note from **Bill and Carol Moss**. What a good idea.

In the same category, a Testimonial Dance honoring **Jack and Mabel Roach** for their "years of calling and teaching" was held this fall in Glencoe, Minn. And here's a cute one: A celebrity "roast," planned by the Happy Wanderers Club Of Saskatoon, Sask., featured a roast turkey dinner and the "roasting" of caller **Martin Mallard**. This gave the

Continued on Page 89

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BENEFIT DANCE

The Wagon Wheelers S/D Club in cooperation with the New Orleans Area Callers Association will sponsor a benefit dance on Saturday, March 5, at the Bar None Ranch in the Palomino Room. The proceeds will go to Edgar Luminais, a long time square and round dancer, who was injured in an automobile accident and is completely paralyzed. Tickets are available from all New Orleans callers and members of the Wagon Wheelers Club. For further information, contact Johnny Creel, 3905 Bouvais St., Metairie LA 70001.

PARADE OF ROSES

The names of those dancers to appear on the square dance float in the Parade of Roses were drawn at a square dance in November, by a six-year-old girl. Contrary to some beliefs, the strict qualifications were established, not as a beauty contest, but because of the endurance that will be required of the dancers on New Years Day. The parade line-up begins at 5 A.M. in often freezing temperatures, and the dancers must remain on the float until noon or after.

The first couple selected were Dale and Carol Keirns, Columbus, Ohio; the other three are Phil and Barbara Sabin, Bryans Road, Maryland; Steve Chavin and Sue Pawlan, Champaign, Illinois; and Howie and Dale Korman of Torrance, California.

LETS

Ed and Alice Colin have been appointed chairman of the newly-initiated mini-Legacy leadership educational training seminar, sponsored by the Kentuckiana Square Dance Associa-

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tion. The seminar will take place January 21, 22, 23 at the Ramada Inn in Scottsburg, Indiana, and over 100 leaders are expected to attend. Stan and Cathie Burdick, executives of LEGACY from Sandusky, Ohio, are to be featured as resource staff members for the seminar. Other leaders, in addition to the Burdicks and the Collins, are Roy and Marita Davis and Russ and Roberta Carty.

Clyde E. Elzy

President, Kentuckiana S/D Assn.

"SOMETHING FOR EVERYONE"

All dancers are invited to the First All-Canadian Caller Square and Round Dance Convention in Edmonton, Alberta, Canada, August 17, 18, and 19, 1978.

Programming will include rounds, challenge, advanced, intermediate and mainstream contra dancing for all ages. There will be a Show Case of Ideas, incorporating exhibits by many Square and Round Dance organizations and associations. A Sew and Save area will be set up for the home seamstress.

Included in our plans are panels,

clinics and workshops in all aspects of our favorite past-time. "Smooth Dance Styling", "Introduction to Challenge", "After Party Fun"—these and many more planned events are designed to share knowledge, for more enjoyable dancing, smoother running clubs and associations, and to help produce better festivals.

What can you expect during your stay in Edmonton? August weather is usually sunny, and warm during the days, with cool evenings. The daytime temperature averages 75 - 85 degrees F. while nights drop to 60 - 75 degrees F. The skies are clear, otherwise cloudy! (You might bring an umbrella or raincoat—just in case.)

For information, write P.O. Box 3876 Stn. D, Edmonton, Alberta T5L 4K1



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WHEEL CHAIR CLUB REPORT



Pictured above are dancers from the Wheel Chair Club using the chairs purchased by contributions from square dancers. Ted and Take have a van and one of their helpers goes to dancers' homes and picks them up, takes them to the dance hall, and brings them home after the dance. They have graduated one

square of wheel chair dancers and two squares of walking handicapped. The dancers exhibited their skills for the first time publicly at the All Japan S&R/D Convention in Hacone last September. Japanese normally don't cry, especially in public, but there were few dry eyes at that convention.

\$886.58 is still needed to buy wheelchairs for a second set. Contributions may be sent to Steve and Fran Stephens, 151 Dryden Drive, San Antonio, Texas 78213.

MYRTLE BEACH FESTIVAL

A cordial invitation is extended to all dancers to meet on the beautiful Grand Strand of Myrtle Beach, South Carolina, for the 4th Annual Spring Square and Round Dance Festival at the Convention Center on March 18 and 19, 1977. A full square and round dance program will feature squares by John Inabinet, Bobby Lepard and Pearl Goss with guest caller, Ralph Thrift; and rounds by Harold and Judy Hoover. There will be clogging exhibitions both

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Flip Singing Call by Johnny Walter
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- RH-204 SOMETIME GOODTIME SOMETIME BADTIME
Flip Singing Call by Darryl McMillan
- RH-501 I FEEL A HITCHHIKE COMIN' ON
Flip Singing Call by Tony Oxendine
- RH-401 SITTING ON TOP OF THE WORLD
Flip Singing Call by Johnny Walter



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Darryl McMillan

nights and a beginners' clogging session on Saturday.

The Spunky Spinners of Salisbury, North Carolina, will be the host club for the dance and provide the after party entertainment on Friday following the dance.

For information write: Barbara Harrelson, 422 Hawthorne Road, Lancaster, South Carolina 29720.

GET-AWAY WEEKEND

William Charles was bushwacked by Indians around 1812 and his remains are somewhere beneath the front lawn of the fabulous French Lick-Sheraton Hotel and Country Club, French Lick, Indiana. At that time this site was occupied by a fort built by early settlers who found the mineral springs beneficial. About a hundred years earlier the French had attempted settlement of the area because of the rich mineral springs which attracted animals who flocked to lap waters and lick the wet rocks, but due to the relentless harassment by the Indians made little progress. The area became known as "French Lick".

J. P. Morgan and the William Vanderbilts traveled here at the turn of the century by private railroad cars to "rest their wearies". Now you too can "rest your wearies" with Russ and Wilma Collier at their Get-Away Week-End, February 4, 5, and 6, 1977.

Wayne and Norma Wylie, widely acclaimed round dance leaders, will complete the staff.

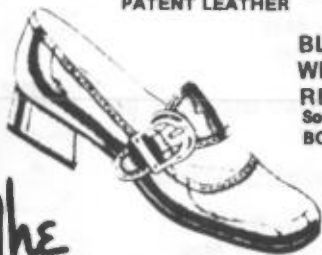
Rounds will begin with a "get acquainted" dance at 8 pm Friday in the ballroom. Saturday morning and afternoon sessions will include workshops and styling clinics and in the evening a showcase of rounds and round dance party will be held. Sunday after breakfast a review of previously taught dances will take place followed by a round dance workshop and goodbye dance.



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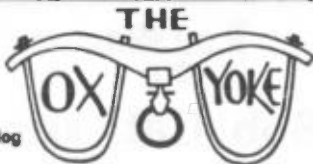
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Choreography by Roy & Jean Green
Good "Cream In My Coffee" music and
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Country music with a Wynn Stewart
vocal; a flowing intermediate three-part
two step with a transition.

JAVA — RCA 47-8280
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Great Al Hirt music and a good fun-type
intermediate two step.

MORE THAN I CAN SAY — Roper 169
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Pretty music and a nice comfortable
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ROSE — Capitol 6073
Choreo by Marion & Ida Faye Roach
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LOVE ME — Roper 280
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RECORDS

SINGING CALLS

by Don Hanhurst

With the start of 1977, we found this month to be below average from a musical point of view. We found little that was exciting from either the calling or dancing side of the review. Only one holiday record came out this season. It was on a Scope label but was too late to be effective. Possible 1977 will give us fewer records and we can hope that those recording will give much thought to the melody, choreography and vocal talent so there will be less mediocrity and more good sellers. Then the recording business can become what it should be — rewarding for the producers as well as recording artists.

FLASH OF FIRE— Chaparral 402

Caller: Beryl Main

This was one of the few outstanding instrumental renditions this month. The music is great and the melody line is subtle enough to be used as a patter that would indeed be exciting. The figure, while smooth enough, left the ladies a little "over-lefted." **FIGURE:** Heads flutter wheel, sweep a quarter, pass thru, right and left thru, do-sa-do, make an ocean wave, girls trade, recycle, left allemande, do-sa-do partner, corner swing, promenade.

DO YOU RIGHT T NIGHT— Red Boot 214; Caller: Allen Tipton

Good Red Boot music with a bouncy beat. This record features a melody that may not be familiar to everyone but will be easy for callers to work with. The figure features a smooth use of *track two*. **FIGURE:** Heads flutter wheel, sweep a quarter, all double pass thru, track two, meet corner, swing, allemande left, weave the ring, do-sa-do, promenade.

SEND HER ROSES— Kalox 1197

Caller: Vaughn Parrish

This newest Kalox features another of the unique figures by Vaughn and while featuring only basics, instead of the latest and greatest in experimental moves, it keeps the mainstream dancer on his toes and thinking while he

dances. Dance seemed well-timed and music was easy to work with. **FIGURE:** Heads right and left thru, all four couples roll a half sashay, heads square thru four hands, all four couples square thru three hands, do paso, take corner, promenade.

COLORADO COUNTRY MORNING—

Jay Bar Kay 6015; Caller: Red Bates

This latest JBK features a pleasant "country type melody" with a figure that can be handled by any group using the callerlab movements. **FIGURE:** Heads promenade half, sides half square thru, swing thru, boys run, ferris wheel, double pass thru, track two, swing corner, promenade.

I'LL GET OVER YOU— Thunderbird 155; Caller: Bud Whitten

A pleasant, relaxing melody that callers will find easy to use and dancers will find relaxing to dance to. **FIGURE:** Heads pass thru, U-turn back, turn and left thru, flutter wheel, sweep a quarter, pass thru, square thru three-quarters, trade by, swing corner, allemande left, promenade.

SWEETIE— Longhorn 1015

Caller: Rick Smith

This newest Longhorn, with a sound and melody line that is reminiscent of days gone by, will be a nice change of pace to many callers' programs which feature more of the "mod sound." **FIGURE:** Heads promenade half, right and left thru, square thru, right hand star, heads star left in the middle, do-sa-do corner, swing thru, boys run, wheel and deal, swing corner, promenade.

TOGETHER AGAIN— Thunderbird 157

Caller: Bud Whitten

Pleasant music in the Thunderbird style with a rhythm that we found quite danceable and a figure featuring *chase right*. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, pass thru, chase right, boys run, swing corner, promenade.

JUST THE SAME— FTC 32017

Caller: Ed Fraidenburg

The sound on this newest FTC is a change from that which had been developing on this label. For those who like a strong organ lead this will be a pleasant addition to their record collection. **FIGURE:** Heads pass thru, cloverleaf, sides flutter wheel, pass thru, do-sa-do, swing thru, turn thru,

allemande corner, walk by one, swing right hand lady, promenade.

GIVE MY REGARDS TO BROADWAY
Scope 606; Caller: Bill Donahue

While this is a good musical interpretation of this very popular song, the figure felt ill-timed and poorly suited to the phrasing of the music. **FIGURE:** Heads promenade a quarter, right and left

thru, turn a quarter more, step forward, make a two-faced line, ferris wheel, centers swing thru, turn thru, allemande left, walk by one, promenade.

UNDER THE "X" IN TEXAS— Blue Star 2034; Caller: Marshall Flippo

Texans will love this song. Everyone else may want to try it. **FIGURE:** Heads square thru, do-sa-do, curlique, walk

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and dodge, partner trade, right and left thru, slide thru, swing thru, swing corner, promenade.

COUNTRY MUSIC MAN— Bogan 1289
Caller: Johnny Reagan

The intro, which features a *grand parade*, will require much work on the caller's part as the "fill patter" is very wordy. **FIGURE:** Heads right and left

thru, star thru, reverse the flutter, pass thru, do-sa-do, recycle, star thru, crosstrail, swing corner, allemande left, promenade.

ROW, ROW, ROW— Hi-Hat 473

Caller: Ernie Kinney

FIGURE: Heads flutter wheel, square thru, circle four, make a line, right and left thru, pass thru, tag the line, peel

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off, slide thru, pass thru, swing, allemande left, promenade.

DUST ON MY SADDLE— Blue Ribbon 215; Caller: Andy Rawlinson

FIGURE: Heads square thru, do-sa-do, make an ocean wave, swing thru, boys run, couples circulate, couples trade, ferris wheel, square thru three-quarters, swing corner, promenade.

COWBOY— Hi-Hat 474

Caller: Lee Schmidt

FIGURE: Heads flutter wheel, square thru, circle half, veer left, couples circulate, wheel and deal, dive thru swing thru, turn thru, swing corner, promenade.

SONG AND DANCE MAN— MacGregor 2201; Caller: Chuck Acelin

This dance has four different figures written on the cue sheet, all of which can easily be handled by mainstream dancers. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, corner swing, allemande left, swing, promenade.

MORE THAN ONE KIND OF LOVE— MacGregor 2200; Caller: Otto Dunn

Musically this dance seemed okay; however, the choice of figures and body flow felt awkward to dance. FIGURE: Heads square thru, pass the ocean, right and left thru, slide thru, pass to the center, substitute, square thru three-quarters, swing corner, promenade.

THE DOOR IS ALWAYS OPEN— Kalox 1196; Caller: Harper Smith

FIGURE: Heads square thru, do-sa-do, star thru, right and left thru, pass thru, chase right, boys run, slide thru, swing

corner, promenade.

Special Christmas Record:

MELE KALIKIMAKA— Scope 607

Caller: Don Pfister

(A Hawaiian Christmas Carol) This is the only Christmas record that came in this season. It is a good musical rendition of the melody. It is too bad that it came out so late as to miss the holiday season. FIGURE: Heads promenade three-quarters, sides right and left thru, all double pass thru, cloverleaf, do-sa-do, swing thru, turn thru, swing corner, allemande left, promenade.

Special Workshop Series:

TRACY — Square Tunes 178

Caller: Jack Lasry

This workshop features *touch* $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$. The called side is well-balanced and dancers may find it useful in their basement groups. The instrumental side is an easy-to-work-with melody with an excellent beat.

Patters:

CABBAGE/DARKNESS — Blue Star 2032: The "Cabbage" side of this new Blue Star sounds like no other "Cabbage" that we have heard before. The "Darkness" side is a strange blend of some slightly modern sounds along with the more traditional.

RUBBER DOLLY/OLD JOE CLARK— Top 25332: Both of these new cuts of two old melodies feature strong accordion lead and callers who enjoy this sound may find this record useful.

CRIPPLE CREEK/SCOPE DOLLY— Scope 321: This record features a somewhat traditional sound on both of these old melodies.

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Jack Lasry Dick Jones Bob Fisk Paul Marcum Johnny Davis

- 178 TRACY, Workshop by Jack Lasry
- 177 DEAR WORLD, Round by Dick Whaley
- 176 LISA, Workshop by Jack Lasry
- 175 LET YOUR LOVE FLOW by Ted Frye
- 174 KEEP ON THE SUNNY SIDE, J Davis
- 173 TWILIGHT ON THE TRAIL, Ted Frye
- 172 JULIE ANNE by Jack Lasry
- 171 IF I HAD TO DO IT AGAIN, Bob Fisk



Ted Frye

- 170 LYING EYES, by Paul Marcum
- 169 CARIN', by Jack Lasry
- 168 MANDY by Dick Jones
- 167 DAVID by Jack Lasry
- 166 ROSES AND LOVE SONGS Bob Fisk
- 165 OLD FOLKS AT HOME Johnny Davis

PIONEER:

- 120 SECRET LOVE, Tom Godfrey

Speaking Of



Singles

What is Single Square Dancers U.S.A.?

Single Square Dancers U.S.A. is a National Association of Singles Square Dance Clubs and Single Dancers which was established to promote and stimulate interest in square dancing among unmarried adults of all ages.

Who may join Single Square Dancers U.S.A.?

Singles square dance clubs and individual dancers may join.

Any singles-oriented square dance club may become a member club. Upon joining, all single members who are eighteen (18) years or older automatically become members of Single Square Dancers U.S.A. Membership fees are \$10.00 per year for a club up to 50 members; \$15.00 per year for a club or 50 to 100 members; and \$20.00 per year for a club of 100 or more members.

Any single square dancer who is 18 years or older and does not belong to a member club may join as an individual member. The membership fee for an individual dancer is \$2.00 a year.

How is Single Square Dancers U.S.A. organized?

Single Square Dancers U.S.A. is a

non-profit corporation, incorporated under the laws of the state of Oklahoma. The board of officers known as the Executive Board is comprised of a President, a Vice-President, a Secretary, a Treasurer and a Past-President. The officers serve one year terms and are elected annually at the National Convention which is held each year in conjunction with the Dance-A-Rama. The Vice-President automatically accedes to the presidency.

What does Single Square Dancers U.S.A. do to promote and stimulate square dancing among unmarried persons?

It furnishes assistance to any group who wishes to start a new singles club, publishes a quarterly newsletter, furnishes representation on festival panels and committees to enhance the status of the Single Square Dancer, publishes a directory of Singles Clubs called "Yellowrock", and promotes and oversees a national singles festival each year, called the DANCE-A-RAMA.

When is the newsletter published and who receives it?

The newsletter called the Intercom is published quarterly and contains news items from its members and clubs and it highlights future singles events. It is mailed to member clubs and to individual members at large. Individuals of member clubs may subscribe by joining as at-large members and paying the \$2.00 membership fee.

What is the Yellowrock directory and how may I obtain one?

The Yellowrock is a national directory

Continued on Page 92



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Tennessee— 3rd Ann. All Niter, Jan. 8,
Cleveland; Mac Letson, Bob Schristian,
Jim Wood, Don Rush. Write Jan & Bill
Arnold, Rt. 2 Box 429, Cleveland, TN
37311

Arizona— So. Arizona 29th Ann.
S&R/D Festival, Jan. 13-16, Tucson;
Jon Jones, Gary Shoemaker, Beryl Main,
Eddie & Audrey Palmquist. Write Dick
Schwark, 4350 E. Havasie Rd., Tucson,
AZ 85718.

Florida— January Special, Cape Colony
Inn, Cocoa Beach, Jan. 14-15; Jerry
Haag, Harry Lackey, John Saunders,
The Lovelaces. Write L. Saunders, 216
Francis Dr., Altamonte Springs, FL
32701.

Indiana— S/D Vacations, Jan. 14-16,
21-23, French Lick Sheraton Hotel; 1st
week: Sam Mitchell, Birdie Mesick,
Charlie & Marge Carter, Cal Golden;
2nd week: Chuck Bryant, Bob Cone,
Paul & Edna Tinsley, Cal Golden. Write
Sharon Golden, PO Box 2280, Hot
Springs, AR 71901.

South Carolina— 2nd Ann. January
Jubilee, Jan. 14-15, Lancaster; Vaughn
Parrish, Harold Thomas, Cecil & Nada
Massey. Write Clyde & Mildred Ray,
PO Box 989, Lancaster, SC 29720.

Virginia— S/D Special, William Flem-
ing H.S., Roanoke, Jan. 15; Keith
Gulley, Ray & Bea Dowdy. Write Mary
& Joe Greblunas, 6032 Oriole Lane,
SW, Roanoke, VA 24018.

Ohio— Happy Pair Holiday, Jan. 14-16,
Hospitality Motor Inn, Cleveland South;
Frank & Phyl Lehnert, Carl & Pat
Smith. Write Phyl Lehnert, 2844 S.
109th St., Toledo, OH 43611.

Virginia— Blue Ridge Shufflers Combi-

nation: Jan. 22, Harry McColgan; Jan. 24, Ron Schneider; William Fleming H.S., Roanoke. Write Mary & Joe Greblunas, 6032 Oriole Ln. SW, Roanoke, VA 24018.

Texas— Wes-Tex Travelers & El Paso Camping Squares Joint Campout at Balmorhea; Mark Still. Write Dean Rogers, 106 Village Dr., Monahans, TX 79756.

Mississippi— Festival Dance, Jan. 22, Civic Center, Greenville; Lawrence Elliott, John Wood. Write Bill Ford, 1767 Lisa Dr., Greenville, MS 38701.

Texas— Hoedown 77, Harvest Club, Beaumont; Jan. 24; Carl Miller, Curtis Thompson, Bill Barner, Charles & Margaret Wilson and others. Write Lloyd Delk, 2217 Newton, Orange, TX 77630.

Florida— 19th Ann. Dance Festival Muni Auditorium, Panama City, Jan. 28-29; Jerry Haag, Mac Letson, Howard & Norma Smoyer.

Virginia— Winter Dance Weekend, Jan. 28-30, Natural Bridge; Al Brundage, Irv. & Betty Easterday. Write Al & Bea Brundage, 83 Michael Rd., Stamford, CT 06903.

Louisiana— 8th Annual Convention, Le Centre Civique, Lake Charles; Jan. 29. (Pre-convention dance; Jan. 28, Allen Tipton) Write Wes & Fay Barton, Rt. 1 Box 489B, Sulphur, LA 70663.

Kentucky— Kick Off Dance, Ky State Fairgrounds, Jan. 30; Elmer Sheffield, Bud & Cissie Drake, Bob & Jerry Bader.

Massachusetts— "Be A Dancer For Cancer". Dance-a-thon, Highpoint Inn, Chicopee, Jan. 29 Midnight til 6 PM Jan. 30. Write Bob Howard, 35 Cottage St., W. Springfield, MA 01089.

Ohio— January 30, Brightler Armory, Columbus; (Central Ohio Callers Association.) Write Eddie Powell, 1699 Brice Rd., Reynoldsburg, OH 43068.

North Carolina— 1st Annual R/D Clinic, N.C. R/D Assn., Jan. 28-30, Univ. of N.C., Charlotte; Phil & Norma Roberts. Write to Peggy Litaker, 514 Wine Coff School Rd., Concord NC 28025.

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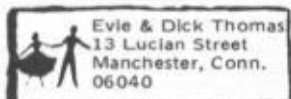
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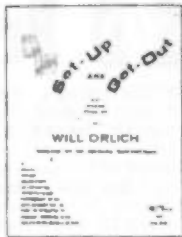
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Directory of Singles Square Dance Clubs: Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.00. Quantity discount to clubs and associations. Send order to: **Yellowrock Book, c/o Harold Huber, 4445 Ferndale Ave., Memphis, TN 38122.**

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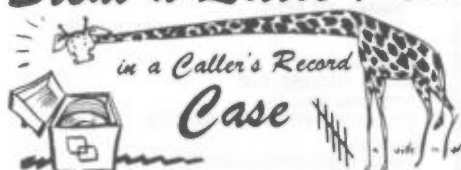
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Steal a Little Peek



"Happiness is square and round dancing," say Jo and Baty Hall of Elkton, Md., who are especially busy at both companion forms near Baltimore, where Baty (not "Batty," he reminds us) is a popular caller. It all began in 1956 on a tour of duty in Wahiawa,

Hawaii, with lessons, then calling in Hawaii, Annapolis, Newport, (R.I.) and elsewhere in the service. Now Baty is employed in Elkton as a clinical laboratory and medical supervisor in the Union Hospital.

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Singing Calls:

Let Your Love Flow — Rhythm
A Kind Of Hush — Swinging Star
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Something About You Baby I Like — Chaparral
If I Had To Do It All Over Again — Chaparral
There Will Be Some Changes — Grenn
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Jan. 28, 29 [30 Challenge]

Elmer Sheffield, Don Williamson
Johnny Jones, Jack Lasry [Sun. only]
Bill & Elizabeth Sloop

August 26, 27 [28 Challenge]

Lee Kopman, Don Williamson
Elmer Sheffield
Jerry & Barbara Pierce

May 20, 21, [22 Challenge]

Bob Fisk, Elmer Sheffield,
Don Williamson
Ray & Bea Dowdy

Dec. 2, 3 [4 Challenge]

Jack Lasry, Elmer Sheffield
Don Williamson
Dick & Pat Whaley

Jan. 20, 21, [22 Challenge] 1978

John Hendron, Don Williamson
Elmer Sheffield

DANDY IDEA

Doorprizes at dances add an element of surprise, fun, attraction, and value. Don Munsey of Orr's Island, Maine, gave us his ideas for doorprizes:

The easiest type to arrange, Don suggests, is a free ticket or two to the next dance. As each couple comes in at the door, names are put on a list and numbered. The caller or an impartial visitor picks a number at random and the winner's name is read.

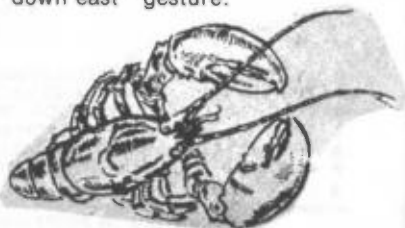
Other easy prizes are boxes of candy, square dance towels, or other "square wares."

More time-consuming to arrange would be gift certificates from local

merchants, floral arrangements, centerpieces used on the refreshment table and seasonal decorations, such as pumpkins.

Talented members can be recruited for special craft-type doorprizes such as macrame' weaving around bottles or ceramic pieces. LP records of square dances can be given, or a subscription to a favorite magazine. A bushel of apples or a box of mixed vegetables makes an impressive and not-too-expensive gift.

Don's favorite recollection was the time that a friend, Ed Johnson, of the Sage Swingers, "pulled his traps" and provided four lobsters, which were cooked and fittingly awarded to a visiting couple from New York, a real "down east" gesture.



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— January 1952

The highlight of this issue was without a doubt the longer-than-usual article describing a visit by the author to a northern Alabama hill country fiddler's contest, taken from Stars Fell on Alabama by Carl Carmer. It would be impossible to retain the "flavor" of this delightful vignette of back-country life in a brief review, but some excerpts may give a taste.

"'We turn off here for the ferry.' We bumped down a ragged track that wound among the trees and suddenly we were by the river.... Out on the water a few yards from shore a small rectangular raft was moving toward us. A tall man in blue overalls, khaki flannel shirt and black felt hat was pulling on a cable that had been stretched from one tree trunk to another across the stream.

'Be there tereckly,' he called. 'Howdy, Mist' Knox. Howdy, perffessor.'

'How does he know who I am?' I asked Knox.

'I told Jim we were coming in.... Isn't a family in these mountains doesn't know who we are and why we've come. If there is we'd better not meet them. Strangers are revenuers in these parts. But word gets around the mountains faster than you'd think, so we needn't worry.' "

The ferry grated on shore, the car was driven carefully on and the ferryman heaved again on the cable for the ride across the river. Then the car was driven off and Knox paid the ferryman his quarter.

Later at the fiddle contest, "With a loud scraping of chairs about a dozen men rose and walked to the platform. Some carried their fiddles in cloth bags

under their arms, others had attained the dignity of violin cases held by handles. Fatback was pounding an insistent A on a battered piano.

'Now, boys,' said Fatback. 'ever'-body start together when I say go.' Each fiddler tucked his fiddle against his upper arm (no real fiddler places his instrument under his chin), settled back in his chair, and freed his right foot ready to play the rhythm.

'Go,' said Fatback."

During the contest, each fiddler had a partner to "beat the straw" for him. In his left hand he bore a broom straw which he placed across the strings of the singing fiddle. With the straw between the second and third fingers of his right hand he began to bounce it up and down on the strings. He was drumming out an accompaniment on the same instrument that carried the melody. The audience applauded loudly, clapping and stamping with their feet.

The fiddlers of the Alabama hills have translated the life then and their neighbors live into notes. Fiddle songs are the folk music of their generation, ballads the relic of the past. To the uninitiated ear the melodies sound very much alike. There is the same breathless, tumbling pace in all. But the mountaineer dancer can recognize each one.

The "perffessor" later was persuaded to dance. "I felt awkward and fearfully self-conscious. I bowed and swung my partner as I had seen the others do. Suddenly, I was aware of the irresistible rhythm of the music and of the people. I could feel something of it in me. I took courage and danced boldly. I made mistakes but I muddled

Continued on Page 92



THIS YEAR, CHOOSE
THE MOUNTAINS OF
NORTHEAST GEORGIA
for your SQUARE DANCE
VACATION!

Do you have memories of 'goin' to the country' to visit kinfolks when you were growing up? Remember all the good food, the fresh corn and new potatoes out of the garden, the freshly-churned cow's butter, and what a treat it was to get to the blackberry patch to pick the berries for a pie?

Best of all was the night the neighbors came in for a party. You remember the night scenes: the fireflies blinking on and off, the call of the whippoorwill cutting through the cool, quiet night, the creek rippling by, and the shrill cry of the treefrogs and crickets. Suddenly, the fiddle is tuned up, the cornmeal spread on the floor, and the callers voice rings out: "Git yur partner and square 'em up!" And the party begins.

Jerry and Becky Cope and all the folks at the Square Dance Inn and Campground at Andy's Trout Farms in the mountains of Northeast Georgia want to share these memories with you this year. Come on up and visit with us! A good assemblage of guest callers keep the party lively. (Choose from 23 weekend programs or 12 full-week programs— See Calendar on the next page.) Besides, we're just ready and waitin' to treat you like "Company"! Be sure and write for all the details and come see us soon.

SQUARE DANCE INN & CAMPGROUND **ANDY'S TROUT FARMS**

P.O. BOX 129

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1977 CALENDAR of Western Square Dance Events

You will enjoy our modern facilities, located right in the middle of a 350 acre trout farm. Enjoy our new lodge with its sunken fireplace, our air-conditioned Rec Hall with wooden floors and good sound, companies with all hook-ups and pull-through sites, and a fantastic assembly of guest callers to help Resident Caller, JERRY COPE, keep the party lively all year long! And at a price any family can afford—Be sure to write for our Spring Newsletter and rates.

FEBRUARY

- 4-6: JIM WOOD & CLUBS, CHATTANOOGA, TN.
- 11-13: JACK FITZGERALD & CHEROKEE SQUARES, GA.
- 18-20: MARDI GRAS IN THE MTNS. MOUNTAIN CITY PLAYHOUSE
- 25-27: OTTO NORTON & 'A' SQUARES, ANDERSON, SC.

MAY

- 6-8: RAY MASSEY & CLUBS, FAYETTEVILLE, GA.
- 14: 4 STATES IN ONE DAY DANCE GA. SC. NC. & TN.
- 20-22: KIM MALESKY & CLUBS, HIXSON, TN.
- 23-30: FULL WEEK PROGRAM WITH ED FRAIDENBURG & RIP RISKEY

AUGUST

- 1-7: FULL WEEK PROGRAM WITH BILL McVEY & HAROLD KELLEY
- 12-14: AFTERNOON CHALLENGE SESSIONS, CANTON, GA.
- 19-21: BUDDY ALLISON, GA. & JIM WOOD, TN.
- 22-28: FULL WEEK WITH ART SPRINGER AND MARTY & BIRDIE MARTIN, FL.

MARCH

- 4-6: BILL McVEY & HAROLD KELLEY, AND CLUBS, ATLANTA, GA.
- 11-13: GORDON HOXIT & CLUBS, NC.
- 18-20: GENE UPTON & DENNIS MICHAELSON & CLUBS, GA.

JUNE

- 2 5-12: CAMP-OUT TOWARD NATIONAL; ED NEWTON & OTHERS, FL.
- 13: SUBSCRIPTION DANCE WITH STAN BURDICK, AMERICAN SQ. DANCE
- 17-19: DOUG JERNIGAN, SC. & DELMA ALLISON, GA.
- 24-26: JIM MAYO & CLUBS, GA.

SEPTEMBER

- 2-5: DICK BARKER LABOR DAY SPECIAL, GA.
- 11-18: FULL WEEK PROGRAM WITH JOHNNY JONES, TN. & RON DUNBAR, W. VA.
- 23-25: ANNUAL OCONOSTOTA INDIAN SUMMER FESTIVAL, MTN. CITY
- 30-1: KISSIN COUSINS WEEKEND WITH RAY MASSEY, NEWNAN, GA.

APRIL

- 8-10: OTTO MORRISON, & BILL PRATHER & CLUBS, GA.
- 15-17: BUDDY PHILLIPS, GA. & BOBBY LEFARD, SC.
- 22-24: ANNUAL WAKE-ROBIN FESTIVAL MOUNTAIN CITY PLAYHOUSE

JULY

- 3 1-7: FULL WEEK PROGRAM WITH TONY OXENDINE & OTHERS, SC.
- 4 11-17: FULL WEEK PROGRAM WITH BILL FORD & JIM TRUELOCK, FL.
- 5 18-24: FULL WEEK PROGRAM WITH HAROLD THOMAS & ED RAYBUCK, HAROLD McVEY, HAROLD KELLEY
- 30-31: BILL McVEY, HAROLD KELLEY WEEK PROGRAM BEGINS

OCTOBER

- 3-9: FULL WEEK PROGRAM WITH PAUL MARCUM & OTHERS, TN.
- 9-14: ROUNDS SEMINAR FOR THOSE WISHING TO LEARN TO CUE RDS. WITH MARTY & BIRDIE MARTIN, FL. GA.
- 14-16: GEORGE WATSON, GAINESVILLE, GA.
- 16-21: CLOG. SESSIONS—WK. PROGRAM
- 21-23: BUDDY PHILLIPS, ATHENS, GA.
- 23-28: CALLER CLINIC
- 28-30: SONNY COOK, LAGRANGE, GA.

SQUARE DANCE INN & CAMPGROUND

ANDY'S TROUT FARMS

Box 129, Dillard, GA. 404-746-2134



EXPERIMENTAL BASIC

PULSE POLL



MAINSTREAM

See center pages
August issue, or buy
"Mainstream 75"
book for \$4 from
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get full descrip-
tions

MAINSTREAM PLUS

Anything and roll
Cloverflo
Dixie grand
Grand parade
Substitute
Outsiders in/out
Pair off
Peel the top
Red hot/ice cold
T-cup chain
Single circle to ocean wave
Spin chain the gears
Triple scoot
Triple trade
Turn and left thru

CALLERLAB

APPROVED EXPERIMENTALS

Recycle
Coordinate
Half tag, trade & roll
Ferris wheel
Pass the ocean
Chase right
Track two
Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$
Roll

PULSE POLL EXPERIMENTALS

1. Crossfire
2. Ah So
3. Unwrap the Diamond
4. Ping Pong Circulate
5. Wind the Bobbin
6. Chain Reaction
7. Checkmate
8. Touchdown
9. Clover 1, 2, 3, 4
10. Hinge Around

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AND EXCITING
EIGHTEENTH

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MARCH 25 - 26
1977

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Naperville, Ill.

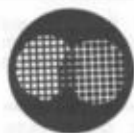


Irv & Betty Easterday
Boonsboro, Md.



Bob Wickers
Mesa, Ariz.

WRITE: Ken Springs, 2600 Starnes Road, Charlotte, N.C. 28214



Round Dance

PULSE POLL



ROUND DANCERS' ROUNDS

1. Maria Rhumba
2. C'est Si Bon
3. Charade '75
4. I Wanna Be
5. Arriverdici Roma
6. Dance
7. I Just Need Your Love
8. Adoration Waltz
9. Whoopee
10. Body and Soul

SQUARE DANCERS' ROUNDS

1. Tic Toc
2. Apron Strings
3. Tips of My Fingers
4. Walk Right Back
5. Waltz With Me
6. Old Fashioned Love
7. Deep Purple
8. Give Me Five Minutes More
9. Gozo
10. The Angels Sing

CLASSICS

1. Birth of the Blues
2. Feelin'
3. Folsum Prison Blues
4. Dancing Shadows
5. Moon Over Naples
6. Spaghetti Rag
7. Tango Manitta
8. Neopolitan Waltz
9. Dream Awhile
10. Mexicali Rose

TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Till (Moss)
2. Torero (Howard)
3. Maria Elena (Ward)
4. Wyoming Lullaby (Palmquist)
5. Manuela (Ward)
6. Adios (Cullip/Norman)
7. Maria (Wolcott)
8. Tomorrow (Shawver)
9. Rising Stars (Roberts)
10. Lovely Lady (Palmquist)

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4th Annual Spring Square and Round Dance Festival, Convention Center, Myrtle Beach, South Carolina. Write Barbara Harrelson, 422 Hawthorne Road, Lancaster SC 29720.

ROYAL HOLIDAY Square/Round Dance week-ends — Spring and Fall; National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. WRITE: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

6th SOUTH GEORGIA JUBILEE, March 18-19, 1977; St. Patrick's Dance, City Auditorium, Valdosta, Ga. Callers: Bob Bennett, Bobby Hollis; Carol Hollis, Clogging. Write Bob Bennett, 2111 Hillcrest Drive, Valdosta GA 31601.

FIVE GREAT WEEKS OF DANCING: Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

TAR HEEL SQUARE-UP, March 25-26, 1977; M.C. benton Jr. Convention & Civic Center, Winston-Salem, N.C. Dave Taylor, Bob Wickers, Irv & Betty Easterday. For info, write: Ken Springs, 2600 Starnes Rd., Charlotte NC 28214.

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CURRENT RELEASES

- C-102 **ROADRUNNER ROMP**
— Patter
- C-402 **FLASH OF FIRE**
Flip Inst. by Beryl Main
- C-101 **TAKE ONE** (Patter)
Called side by Beryl Main
- C-201 **SOMETHING ABOUT YOU BABY**
I LIKE Flip Inst. by Jerry Haag
- C-301 **GONE AT LAST**
Flip Inst. by Gary Shoemaker
- C-501 **I WRITE THE SONGS**
Flip Inst. by Ken Bower
- C-401 **IF I HAD IT TO DO AGAIN**
Flip Inst. by Beryl Main
- C-302 **SOMEBODY LOVES YOU**
Flip Inst. by Gary Shoemaker
- C-601 **ANN'S SONG** (Round dance)
by John and Wanda Winter
- C-602 **FIVE FOOT TWO**
Round by John & Wanda Winter



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THUNDER/RAIN
Patter

WW 133
EASY ON MY MIND
by Don Franklin

WW 800
HEY, GOOD-LOOKING
New Round by Jim & Bonnie Bahr

MUSIC BY THE WAGONMASTERS
P.O. Box 364, Arvada, Colorado 80002



Walk and dodge, cloverleaf, star thru
Wheel and deal zoom
Centers pass thru, left allemande.....
Heads square thru, curlique
Swing thru, centers run
Couples circulate, bend the line
Curlique, single file circulate twice
Boys run, centers in, cast off $\frac{3}{4}$
Flutter wheel, pass thru
Tag the line right, centers trade
Couples trade, wheel and deal
Left allemande.....
Heads star thru, pass thru, curlique
Scoop back, walk and dodge
Bend the line, flutter wheel
Sweep a quarter, curlique
Swing thru, scoop back, centers trade
Boys run, wheel and deal
Centers pass thru, left allemande.....
All half sashay, heads curlique
Walk and dodge, curlique
Walk and dodge, tag the line in
Pass thru, partner tag
Left allemande.....
Four ladies chain, four ladies chain $\frac{3}{4}$
Heads curlique, walk and dodge
Curlique, walk and dodge

Partner trade, flutter wheel
Sweep a quarter, pass thru, trade by
Left allemande.....

Heads half square thru, swing thru
Scoop back, all eight circulate
Swing thru, spin chain thru
Girls trade, swing thru, turn thru
Left allemande.....



CO-EDITORIAL, Continued

little D.A. says, "Whoa, I thought you were always saying, 'Keep it simple—not much organization, no overwork for anyone.' " D.A., you've got a good point! Tasks must be necessary; nothing's worse than a busy-work project or one whose results are never used. As usual, a narrow path exists between the two extremes of Do-Nothing (the easy way) and Work-All-The-Time. ("It's no good if you didn't agonize over it.") And I guess that's our thought for the beginning of 1977! Happy New Year!



JOHN
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506 IT LOOKS LIKE
THE SUN'S GONNA
SHINE, Shelby Dawson
507 GET IT ON/
SHEB'S HOEDOWN

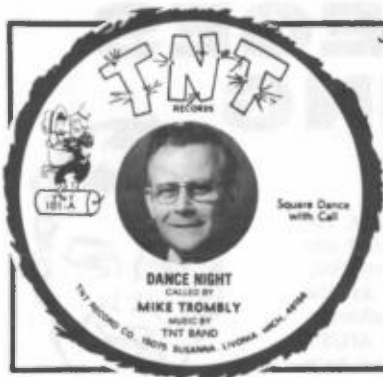
506 AMERICA
by Shelby Dawson

505 SHELBY'S BANJO/LOVE ME HOEDOWN
504 KINDLY KEEP IT COUNTRY, Marlin Hull

509 SOMETHING ABOUT YOU BABY I LIKE
by Marlin Hull

510 ALL I CAN DO by Shelby Dawson

Distributed by Corsair Continental



Joe Prystuda



TNT 101 DANCE NIGHT
 Called by Mike Trombly
TNT 102 [Hoedowns] SPOIL THE CABBAGE/TNT HOEDOWN
TNT 103 POWDER YOUR FACE
 Called by Joe Prystuda
TNT 104 DON'T BE A BABY
 Cued Round by Jeanne Heater

Mike Trombly
15075 Susanna
Livonia MI 48154

CHALLENGE CHATTER, Continued

the Callerlab-approved experimentals and currently popular club level calls. This includes: 1. recycle from left-hand waves and mixed sexes; 2. coordinate with mixed sexes doing the trade part and from left-hand columns; 3. peel the top with opposite sexes turning three-quarters, and with the arm turn being done with both right and left arms; 4. roll being thoroughly understood so it can be done after numerous calls, not just memorized following two or three calls.

These are only a few examples of how club level material should be expanded for advanced dancers to give thorough knowledge. All club level material should be expanded in this manner.

Callers: If you are running an advanced workshop, be sure your people can do the above material. This is vital for them in order to build a strong foundation. In addition, you will find the dancers learn advanced mate-

rial much more quickly with better retention if they have this solid club level foundation.

Dancers: If you are in an advanced workshop and your caller is not giving you the above material, request that he do so. Not only are you expected to know it, but it will make learning advanced dancing much easier for you.

Remember, advanced dancing does not mean just learning more calls; it means understanding calls so they can be done from all positions. Anyone in advanced dancing is expected to be able to do club level material from all positions.

PEOPLE, Continued

chairperson, **Millie Walton**, a chance to quip, "Before we roast the turkey, we will 'roast' the duck!"

Speaking of puns, we used to hear **Alan Mann** claim that his name is mentioned more often than anyone's by callers ("allemande"), but he now has a rival, **Ken Alleman** of Sardis, Ohio, a member of the Buckeye Blossoms Club.

MAC GREGOR RECORDS

MGR #

NEW RELEASES

2203 WHAT'LL I DO

Written & Called by Monty Wilson, Malibu, Cal.

2204 TWO DIFFERENT WORLDS

Written & Called by Otto Dunn, Tulsa, Ok.

RECENT RELEASES

2202 TOO YOUNG

Written & Called by Otto Dunn, Tulsa, Ok.

5039A LA BORRACHITA

Choreography by Emmett & Monette Courtney

5039B IN THE MOOD

North Hollywood, Cal.

C.P. MacGregor Company 729 South Western Ave., Los Angeles, CA 90005

213-384-4191

THE COLLEGES ARE COMING

The calling profession, even for the occasional caller, requires much more than it did at one time, involving important elements of leadership, organization, promotion, human relations, recreation techniques, as well as the obvious training items of voice, music, equipment, choreography and programming. Thorough training is a MUST these days, and callers can get valuable first-hand help from the experts in these extensive several-day training events, commonly called "colleges."



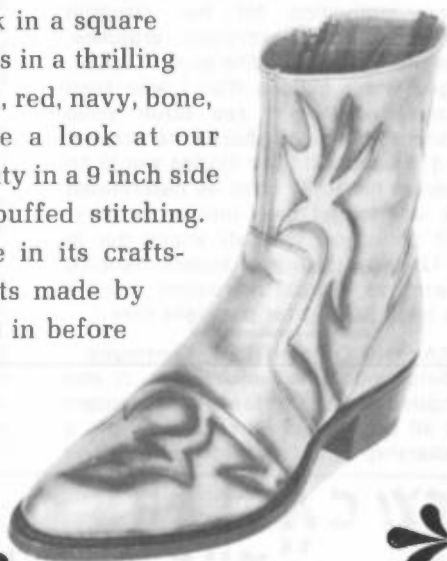
<p>LOUISVILLE, KY. Kentucky Callers Seminar July 31-Aug. 3, 1977 Bellarmine College</p> <p>STAFF Jim Mayo — Ron Schneider <i>Teaching all phases of calling</i> <i>Fee: \$150. Includes tuition, Room & Board. Partner free</i> Write: Ed Preslar, 3111 S. 4th St., Louisville KY 40214</p>	<p>Hot Springs, Arkansas Cal Golden's 6th Annual CALLERS COLLEGES June 19-24: New Callers July 24-29: New Callers Aug. 7-12: Experienced Aug. 14-19: Experienced Oct. 16-21: New Callers Nov. 13-18: Specialized Apr. 24-29: R/D College July 3-7: New, Jekyll Is., GA Write: Sharon Golden, Box 2280, Hot Spgs. AR 71901</p>	<p>HARMONY, PA. INDIAN BRAVE CAMP July 3-7, 1977 JACK LASRY RON SCHNEIDER A SELL-OUT IN 1976! Emphasis placed on choreography techniques and methods Write: Jack Lasry, 19010 N W 11th Av. Miami FL 33169</p>
<p>SILVER BAY NEW YORK Lake George Area August 1-4, 1977 <i>Orphie Easson</i> <i>Stan Burdick</i> Write: American Square-dance Magazine, PO Box 788, Sandusky, Ohio 44870</p>	<p>LAS VEGAS, NEVADA Aug. 15-19, 1977 Aug. 22-26, 1977 Staff: Bill Peters, Bill Davis (Both Weeks) Plus Lee Kopman (1st wk) & Deuce Williams (2nd) <i>Emphasis on sight calling & choreography</i> Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>ESTES PARK, COLORADO Dance Ranch Caller College July 10-14 — Callers with 2 years or less experience July 17-21 — Callers with more than 2 yrs. experience STAFF: Frank Lane, Earl Johnston, Vaughn Parrish, Beryl Main Write Frank Lane's Dance Ranch, PO Box 1392, Estes Park, Colorado 80517.</p>
<p>INTERNATIONAL CALLERS COLLEGE Aug. 8-12 Regular Session Aug. 13-17 Alumni Session Cincinnati, Ohio Aug. 28-Sept. 2 Regular Rainbow Lake, Brevard NC <i>Dick & Ardy Jones</i> <i>Johnny & Charlotte Davis</i> Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p>COLUMBUS, OHIO MIDWEST CALLERS COLLEGE Aug. 17-19, 1977 John Kaltenthaler Stan Burdick Write P.O. Box 788 Sandusky, Ohio 44870</p>	<p>In your Area Learn To Prompt Contra Clinics Tailored to your Needs and Desires Designed with you . . . in mind in depth in understanding in history "in-thusiasm" THREE FULL DAYS Write Walt Cole, 944 Chatain Rd., Ogden UT 84403</p>

the Billie



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Greenville, SC 29608

Bobby Keefe
Bud Whitten
Kip Garvey
Bob Bennett

TB155 I'LL GET OVER YOU, by Bud Whitten
TB156 WEST TEXAS CITY by Kip Garvey
TB157 TOGETHER AGAIN by Bud Whitten
TB158 RIDING ON A RAINBOW by Bobby Keefe
TB159 FREEDOM Train by Bobby Keefe
TB160 BE MY SAN ANTONIO ROSE, Bob Bennett
TB161 JUST WANT TO TASTE YOUR WINE
by Bob Bennett

TH516 FLEA/GNAT (Hoedown)



ENCORE, Continued

through." He was a proud man when he led his partner back to her husband after the fiddle music stopped.

10 YEARS AGO— 1967

Myrtis Litman of Ohio writes an inspiring account of her determination to square dance again after being paralyzed from the waist down by polio. Her love for dancing proved to be the prime motivation for her struggle through therapy, exercises, crutches, pain and frustration. She says, "Today, people won't believe that I was once paralyzed. When I see other polio victims with whom I shared the hospital ward, I wonder if their stories would be different had they been as determined as I was to get back into an activity. With polio now virtually wiped out in the United States and square dancing growing as a great recreation, I think I've been pulling for the right side."

SPEAKING OF SINGLES, Continued of Singles Square Dance Clubs. It was compiled especially for single dancers and all profit from its sale goes into a scholarship fund for callers who attend

college and donate their time to call for college students. The directory lists Singles Clubs throughout the U.S.A., their place of dance, the day of the week and a telephone contact if available. The directory may be obtained by sending \$1.25 check or money order to: Yellowrock, % Alice Lincoln, 4 Frances Lane, Voorheesville, N.Y. 12186. A new directory will be published.

What are the association colors and does Single Square Dancers U.S.A. have a special badge to identify its members?

The association colors are red, white and blue. The Single Square Dancers U.S.A. badge is quite distinctive. It depicts a dancing couple within a white square, outlined in blue and rotated in order that the corners point up, down and to the sides. The man is dressed in a red shirt and blue pants and his partner is in a red skirt and blue top. The words **Single Square Dancers U.S.A.** are printed in blue around the outer perimeter of the rotated square. A shingle with the member's name may be attached to the bottom of the badge. Badges may be obtained from the

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association officers.

What is the DANCE-A-RAMA, when and where is it held?

The **Dance-A-Rama** is the National Square Dance Festival for singles and is held annually over the Labor Day weekend. It is the largest of the singles festivals as single dancers from all over the United States attend and make new or renew old friendships. It is sponsored by the Single Square Dancers U.S.A. association and is hosted by a member club in a different city each year.

The 1977 Dance-A-Rama will be held in Chicago, Illinois on September 2, 3, and 4 at the Marriott Motor Hotel, 8535 West Higgins.

What is the address of Single Square Dancers U.S.A.?

The official address is the residence of the President. For information about Single Square Dancers U.S.A. or the Dance-A-Rama, write to: Bob Berning, President, Single Square Dancers U.S.A., 5017 W. 159th Street, Apt. 13, Oak Forest, Illinois 60452.

GRAND SQUARE. Continued

been unable to attend a school but his musical background and suggestions from other callers have been his training guide. He has graduated dancers in Long Lake and a group of college students of Paul Smith College in Gabriels; has a group of Senior Ladies, (3 squares) called The Swinging Bells and taught classes for his home club and his Swinging Bells, he is calling dances and teaching classes for his three new clubs, plus calling two relaxed-mainstream dances for the Skirts and Flirts of Canton.

Armand's contribution to the activity in Northern New York certainly is much bigger than his 5'5" frame. Armand and Skipper have been married for 26 years and have 4 daughters and 1 son, all married except 1, and boast of 4 granddaughters.

Armand has worked 22 years as caretaker mechanic for Whitney Industries near Tupper Lake. This is a private family recreation park for the members of the Whitney family and their friends.



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NATIONAL ADVISORY BOARD, Cont.

More questions put to us and to other dancers without any reply:

1. Would Anaheim have attracted an overcrowded condition had not Disneyland been part of the picture?
2. Can the National Committee not come up with a format or program to satisfy the dancers' desire for "more dancing" and also the leader, caller, teacher who are looking for more help in educational ways to keep square dancing progressing?

Ken Oppenlander pinpoints some areas of concern to him:

My overall feeling is that our National Square Dance Conventions are a big asset to square dancing. I think there are problems and room for improvement but what activity does not have these problems if they are as large and complex as today's conventions?

I see three areas that need attention, but I will readily admit that I have no simple answers. One is the selection of callers for the various spots on the

program. It seems there are always a few inexperienced, short-talented callers who find themselves in prime spots in front of large crowds while some of our most talented callers seem to be overlooked. I am sure there would be far fewer complaints from dancers if they knew how complex the selection of callers was.

A problem that seems to be a popular topic with average dancers the last few years is the crowded conditions being brought on by record-breaking attendance and facilities unable to handle them comfortably. I am sure the National Committee is concerned about this too and it will be interesting to see what suggestions might be brought forth in the next few years. I might mention that there is only one logical explanation for these overcrowded conditions. The dancers who attend must not be too unhappy with conventions or they wouldn't continue to attend in such large numbers. Attendance records support the feeling that

Continued on Page 96



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Contact: Dean Baldwin

LOS ALAMOS, NM; Sunday, January 16

Contact: Margaret Kercher

BIG SPRING, TEXAS: Tuesday, January 18

Contact: Frenchie & Erma Steward

VIRGINIA BEACH, VA; Friday, January 21

Contact: Warren & June Berglund

CINCINNATI, OH Area; Tuesday, January 25

Contact: Flo Rohe

COLUMBUS, OHIO; Wed., January 26

Contact: Ed Kane

GREEN BAY, WI; Sunday, January 30

Contact: Bruce & Sue Witbro

BECKLEY, WV; Friday, February 4

Contact: Ted Lacy

EAST BRIDGEWATER, MASS.; Sunday, Feb. 13

Contact: Old Colony Callers (Dick Davis)

NEW BRIGHTON, PA; Sat., February 19

Contact: Jim & Lois Hume

MACON, GEORGIA; Friday, February 25

Contact: Jim & Evelyn Tyler & Charles Byers

COLUMBIA, MD; Sunday, February 27

Contact: Bruce & Bonnie Busch

E. FRANKFORT, NY; Wednesday, March 2

Contact: Ray & Lucille Graf

EUREKA, CALIFORNIA; Wed., March 16

Contact: Connie & Al Whitfield

ST. ANN (ST. LOUIS) MO; Thursday, March 17

Contact: Bill & Dottie Stephenson

PISCATAWAY, NJ; Friday, March 18

Contact: Bob & Mary Rankin

KINGWOOD, WV; Friday, March 25

Contact: Frank Slagle or Dennis Fisher

SPRINGDALE, AR; Tuesday, March 29 (tent.)

Contact: Dub Hayes

NORFOLK, NE; Wednesday, March 30

Contact: Lowell Heller

PARKERSBURG, WV; Friday, April 1

Contact: Keith & Karen Rippeto

CHARLESTON, WV; Wednesday, April 6

Contact: Erwin Lawson

ALTOONA, PA; Thursday, April 14

Contact: Emil Corle

GOODLAND, KS; Sunday, April 17

Contact: Marle & George Edwards

WATERTOWN, SD; Tuesday, April 19

Contact: Perry & Margaret Bergh (calling)

QUINCY, IL; Tuesday, April 19

Contact: Jerry & Kristy Story



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PHOENIX, AZ; Sunday, April 24
Contact: Dick Kenyon, Harold Stotzer

ERIE, PA; Thursday, April 28
Contact: Bob & Lorrie Morrison

CANANDAIGUA, NY; Sunday, May 1
Contact: Bob & Nancy Eills

LAKE PLACID, NY; Friday, May 13
Contact: Phil & Mary McKinney

POTSDAM, NY; Sunday, May 15
Contact: Walt & Ruth Pharoah

SAN ANTONIO-AUSTIN, TX; Tuesday, May 17
Contact: Dave Allen

HOT SPRINGS, AR; Thursday, May 19
Contact: Cal & Sharon Golden

DENTON, TX; Friday, May 20
Contact: Harold Scripture

ANNISTON, AL; Saturday, May 21
Contact: Bob & Mary Frances Eccleston

RIALTO, CA; Monday, May 23
Contact: "Speedy" Splvacke or Johnnie Scott

GRENADA HILLS, CA; Tuesday, May 24
Contact: Bill Kramer

BOONVILLE, NY; Friday, June 3
Contact: Rocky Russell

KIRTLAND, OHIO; Tuesday, June 7
Contact: Russ & Ginny Perfors

GERMANTOWN (Memphis), TN; Wed., June 8
Contact: Ed & Sally Ramsey

HARDY, ARKANSAS; Thursday aft., June 9
Contact: Virginia & Percy Vining

SILOAM SPRINGS, AR; Friday, June 10
Contact: Dub Hayes

GRENADA, MS; Saturday, June 11
Contact: Joe Harding

DILLARD, GA; Monday, June 13
Contact: Jerry & Becky Cope

KILLEEN, TX; Saturday, July 9
Contact: Paul & Amanda Greer

MINERVA, NY; Wednesday, August 10
Contact: Bill & Mary Jenkins

SPRING GULCH, PA; Saturday, August 20
Contact: Pete & Joyce Kaiser

BEREA, OHIO; Monday, September 19
Contact: Al & Lou Jaworske, Dave Stevenson

CHARDON, OHIO; Friday, September 23
Contact: Ed & Claire Martin

COLORADO SPRINGS, CO; Sunday, Sept. 25
Contact: Fred & Ruth Staeben

BELLEVILLE, IL (St. Louis area); Sept. 30
Contact: Joe & Marilyn Obal

HAMILTON, ONT.; Thursday, October 6
Contact: Marg & Gerry Johnston

HASKINS, OHIO (Toledo area); Sunday, October 9
Contact: Mary & Jim Batema, Jack & Lili May

WYOMING, MI; Tuesday, October 11
Contact: Frank Randall

CAMILLUS (Syracuse) NY; Sunday, October 18
Contact: Tom & Faye Tomlinson

ADVISORY BOARD, Continued

the problems that exist are much less important that the benefits reaped.

The other item that I think is worth mentioning is the controversial financial aspect of the conventions. This subject seems to be full of mysteries and questions. The biggest concern by those who are questioning seems to be the distribution and uses of profits. I feel strongly that the root of this controversy is just a lack of communications. If the entire financial records were to be opened and published so that the nation's dancers and leaders could see exactly where the money goes and what for, the controversy would end. It would also be of general interest to all dancers to see how much expense there is to putting on a convention and how much profit is seen from the hard work of so many people.

Orphie Easson writes:

I have never been to a national and have no opinion since a convention that size is difficult to evaluate without being on the spot. I'm going to generalize by saying that "specials," such as festivals and conventions are the topping of square dancers' regular program. Run well they generally do a great deal to keep people excited about the square dance picture. I'm a supporter of the idea of a National.

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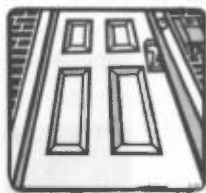


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Guest Reviewer, Myrtis Litman



WHEELING AND DEALING WITH NURSING HOME RESIDENTS by Mary Flynn Jenkins (1976)

This handbook is written for activity directors and volunteers who are interested in bringing square dance activities to the residents of nursing homes and homes for the aged.

The foreword, written by Stan Burdick, tells of Mary's background and successful endeavors that give her the qualifications for writing a book of this type.

The author appropriately starts at the beginning, stressing the need for a good amplifier with speed control, mike and speakers. Next come some good ideas, hints and suggestions on participants, arrangements of wheel chairs, and length of the dances, costumes, recruiting volunteer helpers for pushing the wheel chairs, and reasons why traditional and colonial dances are more suitable for this type of dancing than modern square dances.

Then comes a very carefully selected list of basics that can be used successfully with wheel chair dancers.

These basics make no mention of hands since some of the dancers may be lacking them. The patten for the dances that follow uses these suggested basics, plus good common sense language for directional calling, such as facing directions, pass thrus, greetings with meetings, which allow maximum participation.

In recommending records, Mary gives seven of her favorites and where they can be purchased. She has reasons for preferring 33's for these events, and the reasons sound logical. The words for the dances themselves are arranged as follows: seven dances are in line formation, seven dances are done in a big circle; the last one is a quadrille.

It's no wonder that Mary Jenkins has been so very successful in her endeavors. It is evident in every paragraph of the book that she cares about others.

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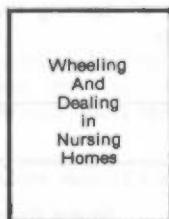
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